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Home Movies

AGAZINE FOR 8MM AND 16MM

JANUARY
1951

25c

35c OUTSIDE U. S.



AGAIN! ***Revere brings you the best in home movies . . . with***

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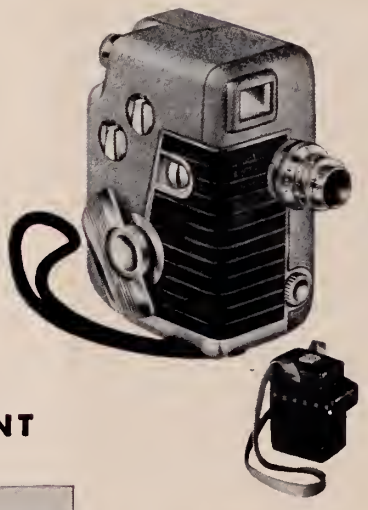


Here are new Revere 8mm models that give you so much *more* for your movie equipment dollar. Embodying the same fine precision workmanship that has always distinguished Revere products, they are years ahead in design and features, tops in performance—truly luxury equipment at budget prices. See them at your dealer today. Compare them with others and you'll readily appreciate why Revere, more than ever, is the choice of critical movie makers everywhere!

REVERE CAMERA COMPANY, CHICAGO

Revere

CINE EQUIPMENT



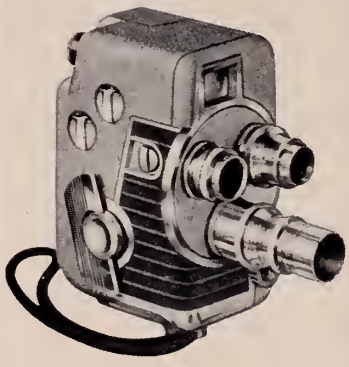
8mm "B-61" MAGAZINE

Amazingly compact and easy to handle. New type magazine loading is quickest and simplest ever devised. Other standout features include micromatic view-finder with click stops, and five speeds. Handsomely designed with gleaming chrome and leather trim.

With F2.5 coated lens, including tax.....only $112.50

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Handsome plastic carrying case with handy strap. Camera and case, complete, $116.50



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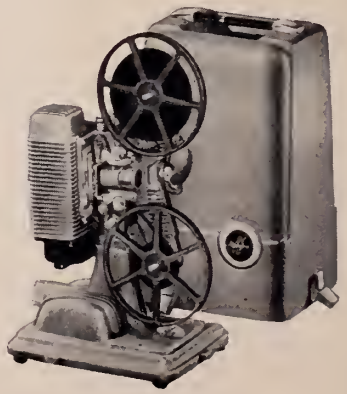
Model E 208—for 8mm film, $47.50

Model E 216—for 16mm film, $49.50

Each complete with Diaversal paper and everything you need for making enlargements.

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All new, with greater-than-ever convenience, beauty, and value! Slip-over case of burnished russet-brown plastic whisks off and on in seconds. Two-reel storage compartment in projector base. 500-watt lamp, 300-ft. reel, 1-inch F1.6 coated lens, and case... $114.50



HALT! STOP!

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WHAT? Why one of these beautiful gadget bags that can be yours for just a moment of your time. And, if we may borrow a phrase from a famous radio comic, "We got a million a dem" just waiting to be sent you. How about that clever little sequence you had in that last film or an idea that sprung from nowhere and that gave your audience such a chuckle. Send it in and if it is published—one of these handsome gadget bags will be yours. Do it now, and we will put your name on a shipping label.

MOVIE IDEAS—CINE WORKSHOP

The pages of HOME MOVIES magazine have long carried the popular Cine Workshop columns and more recently the Movie Ideas. Everyone has a pet gadget he is using or an idea for shooting a short sequence. Your fellow hobbyists want to hear about these and for every complete idea (with illustration for Cine Workshop) that is accepted you will receive one of these beautiful top grain cowhide Gadget Bags in the ever popular Palomino color edged in Stallion Red. It is all yours for a Cine Workship Gadget or a Movie Idea.



Value $8.95

BACKYARD MOVIE SCRIPT

Any time is movie camera time and every one has filmed some little story telling script around the home. Send this script in to us and if it is selected for publication as a "backyard movie" you will receive one of the Gadget Bags illustrated. It is of the same top quality as the larger bag but is one size smaller. Just the bag you have been wanting for your filters, extra lens, etc.



Value $15.95

MOVIE OF THE MONTH

All films sent in for review, whether for contest judging or not, will be screened for possible selection as the Movie Of The Month. If your film is selected, you will receive one of these large size, top grain, cowhide Gadget Bags in the popular Stallion Red color. A very durable bag that will withstand the hardest usage and a bag that you will be very proud to own. With a minimum retail value of $19.95 it will complement your movie equipment.



Value $19.95

SPECIAL ATTENTION! **COMING NEXT MONTH!**

Look for a big SPECIAL piece of movie equipment that will be offered as a prize each month for an article on your favorite hobby—MAKING HOME MOVIES. So all you authors and scripters get set to send in an interesting article, with illustrations, on some phase of filming that interests you and you think will interest others. We can guarantee that the prize for articles will be something you always wanted—it is BIG and Beautiful.

WILL BE ANNOUNCED NEXT MONTH—WATCH FOR IT!

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3923 West Sixth Street **Los Angeles (5) California**

Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

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Photographs on Page 10 courtesy of TWA-Trans World Airline

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"Cine Capsules"

WHEN SHOOTING against the sun reflectors can be used to reflect the sun on to the shaded portions of the picture.

WHEN NORMAL exposure demands an aperture of F:11, an 8X filter, a 4X filter, and a 2X filter, require stop openings of F:4, F:5.6, and F:8, respectively.

THE LENGTH of a shot depends upon the action which is being photographed; it may be only three seconds or it may be fifteen seconds, or more. A shot with no particular action in it should last from eight to ten seconds.

IN SPLICING, too much cement takes longer to dry, distorts the film, causes marks on the adjoining frames, and does not hold any better than a splice using the proper amount of cement.

THE BEST TEST of the strength of a splice is not to snap it, as is usually done, but to twist it.

WALLPAPER WITH a suitable pattern is one of the best mediums for backgrounds to movie titles.

BY HAVING A MOVIE CAMERA very rigidly fastened to the car of a roller coaster and aiming forward, and the button locked in running position just before the car starts its downward plunge, the same thrill is obtained when screening the resulting film as when riding the roller coaster itself.

CLOUDS- photographed from the air require a stop or more less exposure than when photographed from the ground.

AN IRIS-IN TITLE can be made by sliding a piece of black cardboard (the size of the title) in which a hole has been cut in the center, from the title to the lens, on the same plane as the title. The hole should be slightly larger than the lens aperture, and the cardboard should be slid along a guide, so that the lens aims through it at all times.

SHOOT
DEVELOP
PROJECT

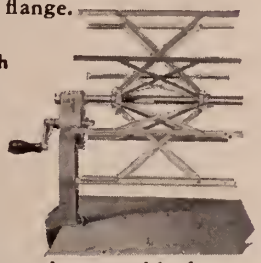
YOUR MOVIES IN HOURS



IT'S EASY WITH THE MORSE G-3 DAYLIGHT DEVELOPER

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



Simple, Portable. Dries film in 10 minutes. Reel collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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Manufacturers of
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STRAIGHTENERS
FILM DRYERS

CLUB NEWS

CHICAGO South Side Cinema Club held their entertaining and amusing Christmas Party on December 17th. Each member or guest furnished a wrapped gift (in specified price limits) which went into the "grab bag" for distribution. Santa Claus was on hand to distribute small gifts, furnished by the club, to the children. A door prize was furnished by the club, as was the rental of a top-flight Christmas film.

SAN FRANCISCO Westwood Movie Club will hold their Annual Banquet this year on January 20th, 1951, at Alouette's, 1121 Polk Street. Time, 7:30 p.m. Judges for the Annual Contest of this cluub will be Wm. Abbenseth, Instructor of Photography at Mission Evening School; Gordon Robinson, member of Bay Empire Movie Club and Dr. Mervyn Miller, Director of Audio-Visual Education at U.S.F.

WASHINGTON, D. C. Society of Amateur Cinematographers has started a seven weeks' course on the art of cinematography. Lectures will be on Cameras, lenses and accessory equipment; Exposure, Lighting, continuity and editing, composition and pictorial balance, titling and putting on a show.

KANSAS CITY, MO. 8-16 Home Movie Makers held their Annual 16mm Salon during November. Filming of the pick of amateur films required 2½ hours.

CALGARY, Alberta, Canada Amateur Motion Picture Club had a fine demonstartion on film editing. A 200 ft. film was turned over to the lecturers, who did the complete job during the demonstration.

NEW YORK CITY 8mm Motion Picture Club saw "Outpost," a 400 ft. melodrama, in color, by Harry Atwood, of Ajo, Arizona.

OKLAHOMA CITY Movie Makers Club member C. N. Conley was presented a Service Award from the PSA, the presentation being made by Mr. Mel Woodbury.

LOS ANGELES 8mm Club elected as officers for 1951 the following: President, Barry Dance; Vice-President, Sylvia Higgins; Secretary, Catherine Guerrieri and Treasurer, R. V. Browning.

RICHMOND, California Movie Camera Club was host to Oakland, Calif. Bay Empire Club at a recent meeting. The Bay Empire members brought a varied and interesting selection of their own films for screening.

NEW YORK Metropolitan Motion Picture Club saw "Valley of the Clove," 750 ft. 16mm Kodachrome, by Roy C. Wilson. This film deals with the naturalistic wonders of game, fish and birds.

SEE *what you've been missing*



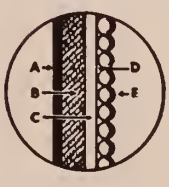
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Try them! Set up four PH-375s, shoot away—and get *movies you'll love.*

And to follow action, try PH-375s in camera bracket lights. (Ask your dealer about handy, complete packages—lamps and bracket.)

Remember... G-E Lamps for every photographic purpose

GENERAL ELECTRIC

CINE ROUNDUP



EARLY FRENCH TRICK MOVIE SHOT PRODUCED IN 1905

Famous motion pictures of the early days in film history are being added to the study collection at George Eastman House, the international photographic center in Rochester, N. Y.

James Card, assistant curator in charge of the motion picture collection, said today that prints of these pictures are being made available by the film industry throughout the world.

Card also announced the gift of 40 reels of propaganda and information films of World War II by Thomas J. Brandon, a New York film distributor.

The gift includes documentary films showing Japanese war preparations, Russian mobilization, history of the American merchant marine, and British films documenting the German V-1 and V-2 rocket bombardment. It is the second contribution made by Brandon to the George Eastman House.

Recent acquisitions for the motion picture collection also include films from foreign sources, Card said.

From France has come a collection of early trick films, made before 1910, which use almost all devices now known to the special effect departments in the industry — multiple exposures, dissolving figures, and split-screen effects.

Motion pictures made by foreign branches of the American Vitagraph Company (1905) have been received. From Denmark has come "The Siren" (1905), which portrays the undersea adventures of a Danish householder who was lured by a mermaid.

"Old Heidelberg," made in 1915 under the supervision of the late D. W. Griffith, has also been added to the study collection. The picture starred Wallace Reid, early matinee idol, and Dorothy Gish. The film is particularly interesting for the fact that it marks the first appearance of the famous Eric von Stroheim in a directorial assignment.

Von Stroheim served as technical advisor to the director and also played one of the important roles. It was this



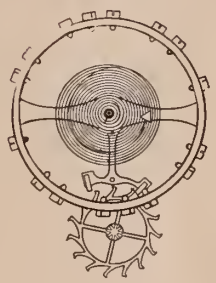
Pola Negri in the German film "Sumerun" released in 1905 as "One Arabian Night."

experience which started him off on his career as a director.

"After completion of the Dryden Theater, now under construction as an addition to Eastman House. it will be possible for students to view 'Ben Hur', for example," Card said. "This is one of the mightiest screen spectacles, memorable for the naval combat between

• See "ROUNDUP" on Page 31

What does *Swiss Movement* mean?



Five times every second—eighteen thousand times every hour—your Swiss watch is a masterpiece of precision. In twenty-five years, its escape wheel has been hit four thousand million times — only microscopically-ground jewelled bearings and ten different types of steel can take this incredible beating. For more than 150 years in the high winter-locked cantons of the Alps, the Swiss have learned, and passed on from generation to generation, the secrets and skills of intricate mechanism manufacture. Your great grandpa was proud of his Swiss-made key-wound watch—your grandma, her Swiss musical box. In father's boyhood—the Swiss gramophone. In sister's working day—a Swiss typewriter. On your day off—a Swiss movie camera. One hundred and fifty years have produced a brand of craftsmanship and skill that can be aided . . . but never surpassed . . . by modern mass production methods.

Behind every Bolex is this tradition of combined craftsmanship—that of the watchmaker—the engineer—the optical designer—the physicist.



In the field of movie camera manufacture, only the Paillard company has this background of more than four generations of experience. And yet the Bolex engineers are ever alert to new developments in movie-making. No other camera in its price class even approaches the versatility or performance of the Bolex — no other movie camera can offer the same economy of actual film production coupled with simplified, positive-action spool loading. There are no second thoughts or after thoughts about a Bolex —the camera that is first with so many exclusive features.

Automatic threading, full reverse wind for any or all of the film, clutch disengagement of the motor, eye-level focus, adding and subtracting frame counter, and the universal Octameter finder. For the perfectionist, there is the line of Kern-Paillard "Visifocus" lenses, designed to match the fine performance of all Bolex cameras. These, and many more features are yours only with a Bolex.

Meet your Bolex Dealer and get to know more about Bolex—why a Swiss movement is as important in a movie camera as a chronometer—what makes the Bolex tick, how Bolex Service is available the world over—and how you can make finer movies—with a Bolex.

Your Bolex Dealer has Bolex H models available from $244.75 to $318.00, less lenses, no tax.

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Friction type head on Standard Tripod Base and Collapsible Adjustable Metal Triangle



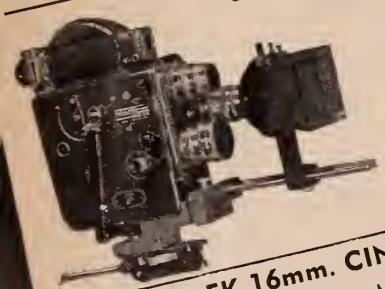
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

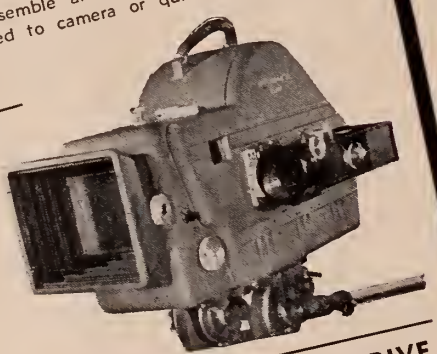
The head, made of Dow Metal magnesium, weigh but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tile action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION



For use with Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and a 2½" round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

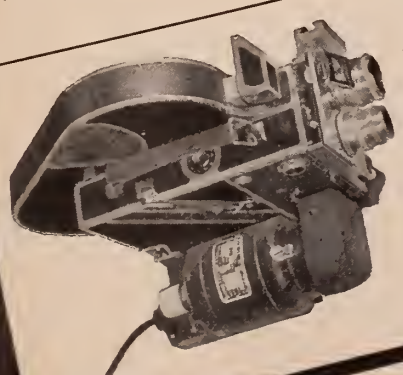
BLIMP for EK 16mm. CINE SPECIAL



This Blimp constructed of Dow Metal magnesium, is throughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.

SYNCHRONOUS MOTOR DRIVE

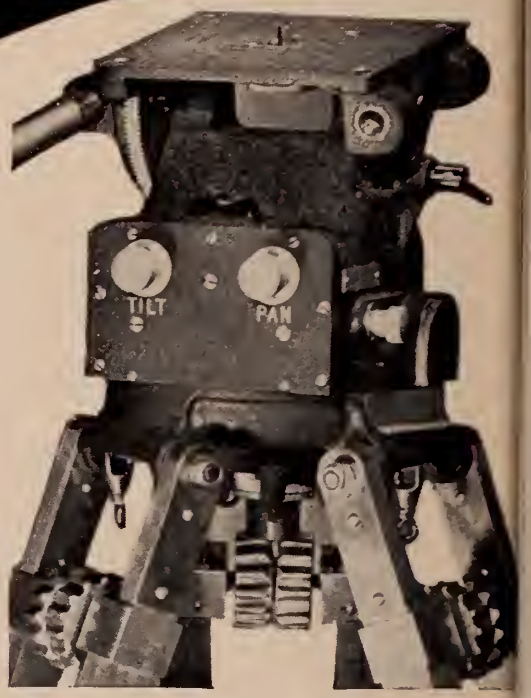
110 Volt A. C., Single Phase, 60 Cycle



This motor will run in synchronization with either 16mm or 35mm sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and 3/8" camera ti-edown screws. Rubber covered cable with plugs included.



Small GYRO Tripo

This lightweight GYRO Tripod perfor with all the efficiency of larger, heavi and costlier tripods now in use.

New, small size GYRO tripod handles 16mm. professional type cameras: Mitch 16mm.; Auricon single system; Mau 16mm.; motor-driven Cine Special; a 35mm. motor-driven Eyemo with 4 magazine. It features Super Smooth F & Tilt Action.

Positive pan-locking knob. Tilt locking lever Q wrist action locking knob for leg height adjustme Pan handle can be inserted at 3 different p tions on tripod head for operator's convenie or extreme tilt work. Legs are hard maple cially treated and warp resistant. Tripod h is Dow Metal magnesium and aluminum. B in spirit level. Swivel tie-down rings. Platf can be equipped for either 3/8 or ¼ camera screw.

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CAMERA EQUIPMENT CO

1600 BROADWAY NEW YORK CITY

Louisville Newsreel

By JERRY GAMMON

LOUISVILLE COURIER-JOURNAL

Photographs by James N. Keen

WHEN Joan Mazzoni was attending Webster College in Missouri, she almost never got a letter from home. Instead, she received a weekly movie of goings-on at home and in the neighborhood.

Joan's classmates thought it novel that the Mazzoni family life should be so completely recorded on movie film, but to her it was old stuff. It all started when Joan was just 18 months old (that was 22 years ago).

Edward Mazzoni, 1922 Bonnycastle, wandered one day into a photographic-supply shop. He left with a 9-mm. Pathex movie camera, now almost extinct. A salesman had said: "Take it home and try it out, Ed. Home movies are the coming thing. Think how it'd be to have pictures of your baby 20 years from now."

Mazzoni (he's a partner in the oyster house founded by his uncle) shot the film, sent it away for processing. When it came back, he borrowed a projector. Results were almost perfect.

"That sold me," he said, "on home movies."

That was an understatement. Although he never has taken movies for hire, he now owns what probably is the most complete assortment of movie equipment in Louisville.

Mazzoni joined the Louisville Movie Club, organized in 1941. In 1944, this organization changed its name to the Louisville Photographic Society, to embrace both still and motion-picture dealers and hobbyists. The organization meets monthly, and now has about 150 members.

Two years ago, Mazzoni suggested that the society produce a local newsreel. Most members were against the idea. "After all," they said, "that's an ambition undertaking. Look at the Scoop Theater—they tried it once, and had to give up."

The newsreel idea stayed with Mazzoni. It was apparent the photographic society couldn't pay for it—the organization's dues were too small and the demands on its treasury too great.

Mazzoni proposed: "You let me take care of the newsreel. I'll take the pictures, process the film, and show it at our meetings—it won't cost you a cent. There's just one provision—that I get the keep the film."

Members readily agreed. The newsreel was a success from teh first. Now, Mazzoni has a coworker, Eddie Daub, and they manage to record enough local news events on film to make a monthly 12-minute, 400-foot showing.

They got up early to film this year's sunrise Easter services in Iroquois Park. They photographed the Shrine parade, and the Colonels' opening night at Parkway Field. Mazzoni has gone to Frankfort to film flood scenes, and to Corydon, Ind., to record a dedication ceremony.

Mazzoni's film library includes scenes from most major news events in Louisville during the past two years. Taking the movies is one thing, but editing them is another. Mazzoni burns much midnight oil getting his scenes in the proper sequence. On big stories, both Mazzoni and Daub shoot movies, and splicing the film into one film story is a man-sized task. But the newsreel is well received, and that, Mazzoni feels, is ample reward. His newsreel now is the only one made locally, except for those produced by WHAS-TV and WAVE-TV.

Mazzoni now does all his shooting on 16mm film. He soon found that his 9mm equipment was unsatisfactory except for showing at home, and he was getting more and more requests for shows before big audiences.

He produced a complete story in color of St. James Church, and they still ask him to show that before church groups.

At the beginning of his movie-making experiences, Mazzoni mailed away his films for processing. "But," he said, "sometimes it took two weeks. It dawned on me that maybe if I processed my own film, I'd save money and also get my movie developed faster." So Mazzoni bought a home processing outfit for $19. That consisted of one pan, one reel and a drying rack.

"The idea was," he explained, "that after the film came out of the chemical in the pan I was supposed to empty and wash the pan, and put in the next chemical. That didn't work well at all."

He discarded his one-pan equipment, and bought instead five deeper tanks —one for each chemical. That way, at the conclusion of developing, he could empty and wash out all the tanks at the same time. But in this outfit, too, there was trouble. The tanks were

• See "NEWSREEL" on Page 34



Filming a scene for the monthly newsreel.

An "amateur" surrounded by his equipment



Ed. Mazzoni in basement editing room.





Try for a shot of a plane in flight for additional interest.



Through the door of your plane the landing field can be well framed.

Plane Facts About Flight Films

By ROBT. LEE BEHME

EVERY year more than ten thousand feet of motion picture film is exposed along the air trails of America by housewives, hockey teams, tycoons and tourists who are flying for their first, second or hundredth time. Flying is becoming a more popular method of travel every day and motion picture photography is finding its way into the hearts of those passengers who want to record their flight experiences.

A film that carries the complete picture of a flight will certainly contain more than mere footage of landscapes shot from the cabin window. Such footage, good as it may be, will not carry the other elements that make a fight such a thrilling experience. Landscapes do not carry the drama of waiting, the rush of loading or any of the hundred other interesting side lights which add up to the glamour of fiying.

The only secret of shooting a really rounded film of a flight is planning. The cameraman who know in advance that he is traveling by air would do well to begin his prefiight planning early. The hundreds of picture possibilities both in the air and on the ground vary with the arrival and departure times. Obviously, a flight which begins at dusk and arrives in the early morning would be a dud photograpically.

Flight times should be checked with the ticket window before final departure times are arranged. When flights are being arranged the airlines are most happy to answer questions and aid in planning flights which offer the best picture situations. A time table will aid the photographer to check his shooting times at home. Time tables will give him a chance to choose his filters and estimate exposures in advance.

Actually, much of the story of flying is to be found in the preflight activity that surrounds the plane before take off. If the cameraman arrives at the airport early this can be made on the same day as the flight, otherwise it can be shot later. The actual loading and servicing of a plane rarely occurs immediately before take off time. Instead, the ground services begin the moment the plane lands.

Perhaps the easiest method of obtaining this footage is to arrange to photograph another landing with a similar plane. Each major airport has at least three key flights every day. Once again the cameraman can select these fiights with the aid of his time table. Any one of the key flights would present the best possible chance for ground shots.

When one of the key flights lands, and the plane taxis up to the unloading area, a host of airline trucks dart from buildings and sheds in a mad rush to the plane. There will be gas trucks, baggage trucks, generator trucks and personel carriers. They will tear across the runways to descend upon the plane before the propellors have stopped turning. This activity should be recorded. Short scenes will help to give a feeling of speed to the action. The film can be edited in place later.

If the flight happens to be a family affair, either a holiday, anniversary or wedding trip, special emphasis should be placed on the stars of the film. They can be shown watching the loading and unloading activity. By including them in several long shots of the action the film will gain a lot of unity it might otherwise miss.

Other preflight shots should include some footage showing the stars as they wait nervously in the waiting room. These shots can be made in normal lighting conditions at most erminals. The lighting will vary from stops between f3.5 and f5.6, depending upon the window area. Shots should also show them picking up tickets and checking their baggage.

A close-up of the baggage tag, made

• See "FLIGHT" on Page 33

Daylight flights provide enough light for interior shots.





OPENING SCENES SHOULD SET PLOT AND TEMPO

The Big Headache

Another in a series of Home Movie Scripts for Your Shooting Pleasure

By FELIX ZELENKA

All Photographs by the Author

IF you are in the mood to shoot a wacky movie here is one that should fit the bill, in every sense of the word. Largely only two main characters are needed for most of the scenes, but at a few places in the script it will be necessary to enlist your friends or neighbors to play bit parts. This can be padded further than the script calls for, or cut down to a minimum. As for additional members of the family, such as children or pets appearing in the movie, this too has been left to individual desires, but excluded from the scene by scene breakdown to allow for no more than a husband and wife to carry the main theme of the story.

In this epic the husband is afflicted with a bizarre malady that causes him to see everything upside down when he is struck on the head. To alleviate him from this seizure another tap on the head is necessary. Thus certain scenes in the script will call for inverted filming to assimilate the way the husband is seeing things. For such footages merely turn the camera upside down and film the shot as you would otherwise. It may be advisable to mark these shots with a slate of the scene number and an indication that it is to be spliced in upside down during editing to avoid the possibility of its appearing on the screen right side up, an effect that would ultimately reverse the action.

MAIN TITLE:
CREDIT TITLES: (as desired)
FADE OUT
FADE IN
EXTERIOR—RESIDENTIAL STREET—DAY.

Scene 1: Long shot—camera gunning from curb toward sidewalk as husband approaches, carrying brief case (or tool box). His manner reveals that he is on his way home from work.

Scene 2: Medium closeup (to establish identity) camera moving along with husband as he walks along whistling gayly.

Scene 3: Medium shot—back view of husband moving away from camera; obstruction on sidewalk. In the distant he youthfully jumps over some toy or background two women are busily chatting.

Scene 4: Medium two shot of the two women talking. One suddenly stops the conversation and nudges the other as they both start staring in husband's direction.

Scene 5: Same as scene 2 husband slows down his pace, looks nervous and ill-at-ease but forces a slight smile as he tips his hat.

Scene 6: Camera dollying closer (to assimilate husband's approach) as the two neighbor women continue staring.

• See "HEADACHE" on Page 30

Oh! Oh! It's happened again . . . . . and everything is upside down.







An exterior shot will establish your film.

Filming Your Local Radio Station

By ***BILL BANNER***

All Photographs by the Author

DRAMA . . . MUSIC . . . NEWS . . . SPORTS . . . the major components of broadcasting and subjects that are sure to hold some interest for every man, woman, and child. This is the unbeatable combination that has made radio broadcasting the tremendous success that it is today. The same combination that . . . in the form of radio broadcasting . . . can work for you to produce an amazingly interesting motion picture be it silent or sound.

Through some strange twist of circumstances the amateur and professional movie maker has unconsciously overlooked the potentialities of radio as subject matter for movies. In analyzing this potential . . . first, we find that although it is an everyday affair, radio broadcasting is still a mysterious operation that fascinates most people. Very few persons have had the opportunity of visiting a broadcasting station to see the business in actual operation.

Secondly, the personalities who are featured on the air by any radio station are glamorized by the public. Therefore, it is only normal for the radio audience to be curious about their personal lives, their looks, etc. And if a movie maker wishes to elaborate, there exists an almost unlimited reservoir of interest arousing material behind the scenes of the engineering dpt. of any broadcasting station. The newsroom, program coordinating dept. and so forth.

Judging from past contacts I have had with radio stations and managers of those stations, I can reasonably assume that the staff of your local radio station would gladly cooperate with you in producing this sort of film. I'm sure the manager of your local station would be farsighted enough to realize the value such a film will have toward public relations. As for the economic aspect, you might offer your film for showing at meetings of various clubs in your town for a nominal fee.

To get you started, we'll offer a brief pictorial outline interspersed with a few production details and suggestions.

First things first, and so, I would suggest that you open with a shot that establishes the location of the subject through a self explanatory method, presented as dramatically as possible . . . since radio is definitely a thought provoking, imagination-stirring enterprise. To get this effect, I used a night-shot of the radio center building in Spartanburg, S. C., such as you saw at the beginning of this article. To receive the full dramatic impact of this opening, your film title should not appear until several seconds after the shot has hit the screen. Then, if you have the necessary facilities for a wind-back, have your title fade in over the dark portion (or windows of building) of the scene in the upper right hand corner of the shot. From this point move to the interior of the building. To sustain the high degree of interest you have built up with your opening

• See "RADIO" on Page 33

The control room and engineer. Broadcast quality is maintained.





A fast growing American institution is the "disc jockey". He sells everything from button hooks to balloon tires.



An important group in any radio station is the quartette. Their jobs vary from singing commercials to barber shop harmony.

The radio towers from which the programs are beamed can be a fitting climax.



Your Children Can Act!

By DOROTHY M. PEPER

ALMOST any child can act. And recording children's antics on film not only results in excellent entertainment today, but in family records for years to come which you will value above almost anything else.

Directing and shooting home movies of children, while requiring careful planning and patience, can bring you very rich rewards. And in addition to personal satisfaction in having produced very desirable results, you will find that audience appreciation reaches an enthusiasm not often evidenced in films of other types.

Almost without exception, when we have screened our children's movies for the enjoyment of other parents, their admiration of the various scenes has barely been expressed, when they voice a fervent desire from within thir own hearts. Perhaps the father will say, simply: "I wish we had some pictures like that of *our* kids!" And the mother will add, wistfully: "Yes — while they're still little—they are growing up so fast!"

Yet making good movies—with the use of careful planning and patience —is simple, and is assured of surprisingly good results. And there are several advantages in making movies of children, which are not always found in films of other types. For, the simpler you keep the backgrounds. script plans and actions, the more natural, and therefore the better, the finished results.

When requested to do an article on directing children in home movies, I mentally checked through the ones that we have made—in the light of mistakes we made, and the reasons for particularly successful shots. For, in making movies of children (who may change next month, or even next week) it is important to get the most possible from each and every shot.

The idea is to plan everything well ahead—but then not be surprised if things do not work out exactly according to the plans you have made. For, while it is common knowledge among those who live around children that they never do things "according to the books"—the fact that they very often do that which no one expects will seldom harm the film and frequently gives it added punch!

So plan out a story-form well in advance. Keep it simple and very flexible, but make it as natural and typical of your children and their normal activities as you possibly can, if you would have really good results. If your boys are athletic, their back-yard exhibitions on the jungle gym will afford some good action shots. (On the other hand, they will appear self-conscious and awkward, as well as inadept, if forced into performing such feats for the camera, if they are not athletes by choice.) In the same sense, if your little girl is afraid of dogs, she will do better to appear with dolls—no matter how adorable you think she would look playing with the new pup.

When you have your story well outlined (on paper—don't rely on your memory, for those cute scenes you've been wanting to shoot), get your stage all set before you call the kids. Children made to stand around and wait will very soon grow restless and bored, and it will be to your decided advantage to be ready to shoot while they are fresh and in the mood.

And, don't confuse them by describing the whole story-plan at once. Instead, before each scene, tell the children briefly what it is you want—with most children, just being told what to to will be enough. Others may require a simple demonstration — and some cameramen insist on every scenes being rehearsed before they shoot. In my own opinion and experience, the advisability of reseearsals depnds onhe visability of rehearsals depends on whether they will destroy the natural spontaneity which is the most valuable asset children, as actors, possess.

The story you use will depend on your children and their activities, but in any case should not be difficult to shape. Some games, such as playing house, are so naturally progressive that continuity will largely take care of itself. And special events—like parties, picnics and motor trips to the beach or park, or other sight-seeing points—

• See "CHILDREN" on Page 26

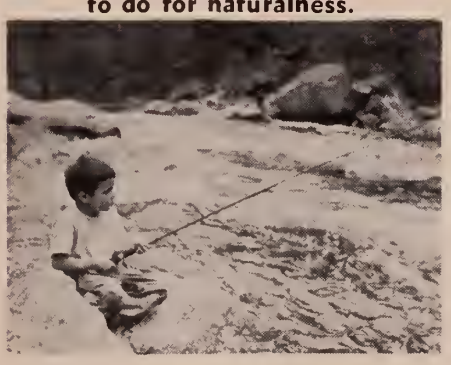


Expect the "unexpected" when filming children.

The tea party is a natural for the little girls.



Let him do what he wants to do for naturalness.



Be careful about invading a lady's privacy.



More and more Americans are foregoing the summer vacation for a vacation in the late fall or winter. And the winter months offer much in the way of diversified activity. If your bent is toward the more rugged aspects, there are the mountains and all they have to offer in the way of winter sports. But if you are one who leans toward a desert tan and want to get away from the snow and ice, the southwest part of the country is your dish.

Southern California and Arizona are vacation dreams for the cine' filmer during the months the northern part of the country is covered with snow. Here, in a subtropical climate, the desert is at its best and the profusion of color is one that will again whet your film appetite. Dude ranches, desert inns and the many little out of the way places off the beaten track are filming highlights for your vacation pictures.

Starting with this issue, Home Movies magazine provides a few tips on what constitutes good travel films and what to look for as you shoot your next production. Travel films are fun to produce but they should contain a story thread or good continuity so that they will carry through to a logical ending. One of the simplest, of course, is the letter writing "carry through." This will consist of some member of the family at a writing desk as he or she writes a letter to a friend telling of the past vacation. The ending can be as the letter is posted and a superimposed title "The End" over the letter box. Another twist that will add interest and bring friends into the picture is intercut shots of Dad explaining the picture as he projects it. This will call for spoken titles and the people who are viewing it can also be cut in.

And there are certain things that should be definitely avoided in a travelogue. The first and foremost is the long scenic with no action or without something in the foreground to give it depth. Panning does not help as one is often tempted to make them too long and tiresome. It is far better to make a static shot short and then cut in a close-up of some member or members of your party enjoying the view or pointing out some point of interest.

Wherever your travels take you, you will always find characters that are symbolical of the locality. These should be searched out and filmed as they make good cut in shots when you get ready to edit your films. Every city, village or filming location of any type has a human element that is characteristic to their environment. If you are in Indian country, there is always an outstanding tribal member that can carry your story through. Cut backs to these characters and their activities will go a long way to highlight your films. Remember, one long shot will establish your location and then it is the close-ups of people and their daily routine that will make the location and travel film take on new life.

Another thing to be avoided in travel filming, are shots taken through the windshield of the car. At best, they are far from smooth and all they signify is motion. However, there are exceptions to all rules. If you feel that a shot of this type is necessary, take it from the back seat and frame the driver in the left foreground. Then, when he points to something of interest this will be the place to cut in a shot of the car pulling in, and then the scenic or location you want to film. This makes for good continuity. Starting next month, with the February issue, Home Movies Magazine will bring you



1. A good localizing shot immediately establishes the location.

A Good Sequence from A F

Tips On Film



3. Steam pours from street boilers as the crabs are prepared for eating.

5. Dressed in her best black coat and hat she angles for the elusive crab.



MARINE SCENES SHOULD BE FRAMED WITH HUMAN ACTIVITY





2. Crabs are big business on the wharf and are shown being unloaded.

sherman's Wharf San Francisco'

Travel ng



Tom, the coon, and his master perform for the sightseeing public.

6. While Tom and his master dream of past fishing glories.





THE CAR SWEEPING IN AND OUT OF THE FRAME ADDS MOTION

filming possibilities in and around Southern California. Our roving photographer has been instructed to search out those little known and out of the way places that are not reached every day by the average cine fan. All filming information will be included and the best route to the location will be shown. Also, accommodations will be given with prices whenever possible. So, whether you are planning your vacation now or will wait until a later date, save these articles for a guide to better and unusual films.

WHAT OTHERS ARE SHOOTING

★★★ **"THE BIRTH OF A SHUTTER BUG"**— 200 ft., 8mm Kodachrome, by Martin Weledniger, 2059 McGraw Ave., New York 62, N. Y.

Producer of this picture has taken the old theme of man's desire for more and more gadgets and interwoven it into an amusing little comedy. In doing so he successfully brings in the other members of the family as well as himself, and has produced a film for general audience entertainment. The film opens with superimposed titles over a still camera and then we discover our hero comfortably seated at home perusing a competitive Magazine (we won't mention Popular Photography). Naturally he becomes interested in some of the very beautiful undressed color shots, and on the basis of arguing that they need pictures of Junior, tries to convince his pretty wife.

The sequence through the week where our hero pleads and cajoles is very well handled, and the light comedy is very well handled.

Finally on Saturday morning the heroine finally breaks down and visits the local Camera Store, and on Sunday Morning our hero awakens to the presentation of his heart's desire. Then follows amusing sequences of taking flash shots of Junior in various stages of "Limp-along-Flanagan" attire with appropriate pardons to Mr. Bill Boyd. After what he considers the successful taking of 12 pictures, the camera is unloaded and here Junior, come a' playful as ever, unreels the roll of film. Thoroughly disgusted our hero turns to the camera and says, "This is the end."

An amusing little story of the family variety expertly handled.

★★★ **"AH WILDERNESS"**—360 feet 16mm Kodachrome by Charles Benjamin of Brooklyn, N. Y. If an amateur movie maker should suddenly receive an assignment to produce a documentary picture on the seasons, it might prove quite a hard nut to crack. The first feeling one would have is that it might better fall into the so-called still type of photography as the seasons themselves have no seeming hurry to change. The problem would be

• See "OTHERS" on Page 30

MOVIE

by THE READERS

SMALL TIME CASEY JONES

Many of my friends are model railroad hobbiests that build their own trains powered by electricity with a scale size landscape to set the tracks on. To my amazement I discovered that movies of these homemade electric trains can look like the real thing on the screen. Furthermore I found out that they have a huge club where they meet to run their rolling stock on hundreds of feet of track with everything controlled by electric push buttons. Even the clock that must be referred to for schedules is speeded up to compensate for size.

Somehow that childish urge to play with electric trains is never outgrown and making a movie of these little passengers and freights chugging along over hills, around turns and through tunnels can be fun. I shot close-ups of the flags and switches in action and intercut close-ups of the operators working the controls, etc. Except for the long shots of the terrain the camera was generally so near to the action that it was a simple matter to light the scenes with a couple of photo floods.

These hobbiests and clubs are springing up everywhere lately so that any movie maker interested in photographing a picture of this sort should find it a relatively easy movie idea to add to his film library. — *(By Orson Felby, Boston, Mass.).*

NIGHT TIME TITLES

There is something about a city that looks different at night. Colorful signs flashing on and off and an assortment of night activities made me film our town after dark. The film proved a worthy effort to my collection, but one thing that I get the most favorable reaction to, it seems, is the set of main and end titles that I created for the reel.

Since I wanted something in this screen legend to be suggestive of night life I designed all my titles to look like neon signs. This was a simple matter because it required a dark background around a block or rectangle where my neon title would flash on and off.

With a still camera I photographed a few buildings with these night illuminated signs on them and made 8x10 prints on which I painted out the inside area of the sign using black ink, after rubber cementing them on stiff cardboard to avoid wrinkling. Then on a piece of .005 weight clear celluloid on the front surface I painted the words of my title to look like the tubes of a neon. To make them appear to be lit I had a halation of the same color lightly airbrushed around the assimilated tubing on the reverse side. Of course the titles had to be located in the frame for the original sign and when I finally filmed my titles I exposed 3 seconds of the title without the celluloid and 5 seconds of the time with it overlaying the 8x10 print. This was repeated several times before changing to the next title.

On the screen finally my neon titles looked like they were flashing on and off on a building at night. I changed backgrounds with each title as it flashed off for the last time.

Registry, of course, is important in this sort of a set up and I accomplished this by having marks on the border of the photographic print that matched to marks on the celluloid outside of the lens field. A glass was used to hold the celluloid flat and overlayed the background even when it was removed for the period that represented the sign being dark.—*(By Otto Neuman, Pensacola, Florida).*

BEFORE THE CRADLE

Most parents who own movie cameras will invariably make record films of their child from infancy through school days. But how many of these couples begin such a movie before the blessed event actually takes place.

Several years ago as a prologue to such a record film a fellow hobbiest friend of mine, whose wife was expecting, had me shoot a sequence of them suffering throught the period before the baby arrived.



"I don't mind telling you, mom, this comes as a complete surprise."

The sequence shows them buying baby things, preparing a nursery as well as a scene or two of the husband running to the store for pickles. Then —as it actually happened—in the middle of the night we filmed scenes of him rushing her to the hospital. In the end, before showing any shots of the youngster as they leave for home, the husband is seen handing out cigars as the proud father of a boy.—*(By Maynard French, Houston, Texas).*

CASTING JUNIOR'S TALENTS

For his birthday, I bought my six-year-old boy a toy molding and coloring outfit that consists of a set of rubber molds for casting plaster of paris figurines. After reading the directions and showing him how to pour the plaster in the molds I watched while he began a model by himself. Half way through the task I knew this was a perfect movie idea to film, in spite of the fact that he seemed to get more plaster on himself and his clothes than he poured into the mold.

Step by step I followed the process from mixing the modeling powder to removing the figure from the rubber casting and finally the finishing touch of painting. Strangely enough he took the whole thing very seriously and for a fade-out to the short story I showed a close-up of the piece set in the choicest spot of our knick-knack shelf as my son proudly admires his handiwork. —*(By A. C. Braver, San Francisco, Cal.)*

TIMED SEQUENCES

A good gimmick to use in a movie that for some reason deals with time is to begin each sequence with a close-up of a clock depicting the hour of the day or night. I used such a stunt in a black & white movie that is supposed to happen within a period of 24 hours.

The story was a simple one but it showed a group of us seeing the old year out and the new one in as we packed each moment with activity while "doing" the town, around the clock. Later to add punch to my many scenes I divided the film into 24 sequences and inserted the clock close-ups, which ultimately made the film far more interesting.—*(By M. Gilbert Wakefield, Omaha, Nebraska).*

SHE SKIS

For a winter movie I filmed a story of my wife learning to ski. As any beginner she went through all the trials and tribulations of mastering the are of using these wooden runners; result, of course, was plenty of laugh provoking situations, from getting her skis all twisted to "piling up" in a snow bank. To add insult to her many slight injuries, however, I staged a good deal of her mishaps but only because they frequently happened when it was impractical for them to be filmed, or funnier when it was exaggerated.

After she learned how to avoid

DEAS

running into objects, such as a tree, we filmed a scene of her racing down hill and heading towards one of these pillars of the forest. Just before the supposed crash the camera cuts to me in a closeup turning away and cover-



ing my eyes with my hands. Next scene shows her dangling from a branch and calling for my help.

At the end of the picture the little woman proves how accomplished she is by displaying a new trick she has just learned. Turning the camera upside down for backward movies, the next to the last scene in the picture shows her skiing backwards and uphill into the distance as she waves goodbye. In the fade out a close-up shows me looking at the camera and shrugging my shoulders in bewilderment.—*(By Allen H. Arrow, Butte, Montana).*

BACKGROUND COLLECTION

For sometime now I have been collecting calendar lithographs for title backgrounds. Most of these reproductions are larger than 9x12 so that the camera is far enough away from the picture during filming to avoid any possibility of picking up the countless minute dots that makeup the colored image. At a slight distance this engravers screen blends together and photographs as a continuous tone. The legend may be painted directly on the surface of the reproduction or overlayed with cut out letters, and on the screen it looks as though it was done on location.

Although most of these scenic color shots have come from calendar illustrations, in addition I clip pictures from magazines and advertisements. As a result there are few places I am likely to visit in the near future that I would not have at least a few printed scenics for title possibilities.—*By Ray McFeters, Denver, Colorado).*

THE ARTIST

I recently used a trick effect in one of my movies that I remembered seeing on the screen when I was a youngster. The stunt was employed in a series of cartoons called "Out-of-the-Inkwell," wherein a comic figure was sketched to completion in a matter of seconds, on the screen.

The story opens with an artist that decides to spend his day off painting a water color in his back yard. Setting up his easel and a huge pad of paper he soon discovers that this is one of his off days and becoming slightly disguested he begins doodling as he leans sleepily on his easel. Just as he seems about to steal a few winks of sleep, his son and a few playmates come storming into the back yard to see how he is making out. In an effort to entertain the children he begins drawing huge cartoons on his pad so rapidly that he holds the youngsters spellbound. Proudly his son urges him to draw another and another as each sheet is signed, torn off and handed to one of the tiny spectators for a souvenir. When his small audience is convinced that his talents are beyond belief he nonchalantly steps back a few feet from his drawing pad and flips a spot of ink on the blank paper which immediately forms inself into still another cartoon.

As all the children start to joyously show their gratitude, the scene cross-dissolves to the artist asleep at his easel as his son gently tries to awaken him. Coming out of it he wakes with a start and sees the same children gathered around him with eager expressions written on their faces. When the boy's father sleepily demands an explanation his son requests that he draw some cartoons for his friends. Declining, he yawns and explains that he has drawn enough cartoons for one day and walks toward the house half asleep. The children gather around the easel to find nothing but doodling scribbled on the paper then a close-up at the fade out shows the artist's son shrugging his shoulders as he looks alternately at the easel and his friends.

The trick effects of the cartoons being drawn quickly were done with stop motion. First very light pencil lines that would not photograph were made as a guide for brush and india ink. Then frame by frame a hand and brush was held in place at the termination point of the portion inked in between each exposure until thte complete cartoon boldly appeared on the pad. For the trick of a drawing forming itself I merely took stop motion exposures of the illustration as more and more ink was added to the spot that became a top hat, on a figure, in the finished cartoon.—*(By Maynard Colton, Vancouver, B. C.).*

SAFE MOTORING

As a member of the Junior Chamber of Commerce of our fair city, I have had an occasion to put my movie camera to work for the betterment of the community.

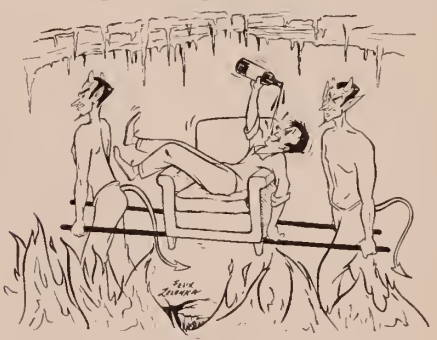
Recently when the city fathers wanted a movie of safe driving to be shown in our local theater and school they asked me to begin work on such a film. Funds were limited, no Hollywood production I was told, just a factual documentary that would bring home the stark reality of the cost of mistakes made while driving. By enlisting the air of the police department and the department of motor vehicles I filmed scenes of how one should observe traffic laws, be courteous and safe, rather than sorry and the smash ups of those who dared once too often. There was nothing difficult about making such a film and thousands of small communities throughout our nation would no doubt be able to afford the expenses for such a worthy effort if a few more movie makers would be interested in aiding their community without fabulous profits.—*(By Bob Allen, Provincetown).*

THE DRUNKARD

Dressing ourselves up in high starched collars and tight fitting trousers, a few of my friends and I shot a corned up melodrama such as the well-known Drunkard.

We threw everything in it from a high silk hat villain to the heroine lashed upon the railroad tracks. In the end, of course, the homestead is saved from foreclosure and the villian is dispensed with by Husky Harry the hero who learns the evil of his thirst for "sarsasparilla."

To help corn up the drama further



"Ah, This is heaven."

a good deal of the action was filmed at 32 frames per second instead of normal speed. This was especially humorous in some of the chase scenes and the climax for the fight between Husky Harry and Dandruff Dan, the villian.

Regardless of how many times we see this emotional drama on the screen there is always a bundle full of laughs, cheers and, of course, hisses to make the thing more fun to show than any other reel I have ever filmed.—(By *John Hermond, El Paso, Texas).*



A study of camera operation makes for better movies.

So, You Have a New Movie Camera

By LONS RAMSDELL

THAT dream has finally came true and you have a new movie camera. As you removed it from its shiny box, your trigger finger became itchy and you were given to great plans for your coming productions. Oh, you looked over the instruction book—perhaps just long enough to recheck on how to load film—but nine times out of ten the rest was completely overlooked. It isn't necessary to apologize—we all did the same thing.

After you had it loaded, you looked around for something to shoot, not anything in particular, but just something to "see how it works." Perhaps you went out on the front porch and there was Pete, your next door neighbor, shovelling snow. You take a guess at exposure and bring the camera up to eye level, Its steady purr gives you a feeling of pride—this is real fun. Half way through the scene Junior spots your endeavors and comes running and shouting, "Daddy, let me do it." So to capture this you *s w i s h* the camera at him—after all it is a motion picture camera, isn't it?

Next comes members of the family. You line them all up, press the button and in your best Cecil B. DeMille tone yell, "Alright, do SOMTHING." Grandma and grandpa probably shake hands, mother looks very uncomfortable as she waves, and the kids jump up and down. Well, by now you are coming pretty close to the end of the first roll of film and you are looking about for something else at which to aim this new gadget. Indoors, baby is perhaps cutting up rather playfully by rubbing jam in his hair so you train your lens on him and use up the balance of that precious footage. When the film is returned from the laboratory, baby has assumed the substance of a shadow 'cause there was just not enough light. How do we know all these things? Brother, we "dun 'em" when we were new at amateur film making. But whatever you do, keep that first roll of film. It will be one of your most treasured keepsakes in the years to come. It will forever be a guide on how NOT to make movies.

Most of you old-timers will probably feel that this is "old crow" and this is stuff that has been gone over before. But read on and there may be one or two items that will refresh your memory on a few of the mistakes we all make.

In the first place, and this may surprise you, there is no such thing as a moving picture. There has never veen a patent granted for a moving picture. A moving picture, as we know it, is simply a series of still pictures passing before the eye. And because the human eye will retain a vision for a split second after it has disappeared we get the illusion of motion. There have been many patents for cameras and projectors, but these take and project a series of still pictures from which we obtain the feel of motion. So this takes us right back to the old still picture days.

Remember when you were back shooting that old box camera—and the really fine pictures it took? Why? Because you were using it very carefully. If you had a group to take you posed 'em carefully, made sure the sun was at your back, squinted up at that cloud to see that it wouldn't interfere with the light and then you were almost ready. But before you shot, you carefully sighted through the finder, composed your snap and with the camera FIRMLY planted against your body, pressed the button. Result — a very good picture!

Taking home movies are more fun and entertaining because they give us more latitude in shooting. Our subjects can move about and do something that will be interesting to all. The old folks can be filmed at their regular chores, mother at her daily tasks and the children and their parties take on a feeling of naturalness that can be captured in no other way. Home movies of the family and friends take on greater value as the year progress.

But let's get back to the man behind the camera—the fellow that took such pains with his still pictures. Perhaps that old camera did not cost over five bucks and, because it cost so little, every help in the world was given it to make better pictures. Now he has a movie camera that costs a hundred dollars and better. There is no question that it will take better pictures but it should still be given the same consideration that your old snaps were given. If it is, your new movies will be far superior and you will be asked to show them again and again.

In the first place, talking about that idea of FIRMLY holding the camera. This rules should still be followed. Remember, when you are shooting movies you are still taking a series of "still" pictures. They are going through your camera at the rate of 16 per second and your shutter speed is, average, around a thirtieth of a second. So it is not hard to understand that any slight movement of the camera will cause a blurred frame or picture. Fortunately this is not too apparent in movies as the next picture will offset a small portion of this if the camera is not moved too fast. This is the reason for that "not so sharp" appearance in your first reel. A tripod is the perfect answer to this.

Perhaps we have gone on at length about taking pictures because if you are the normal fellow, with a new camera, you are going to take 'em first anyway. You're no different than the rest of us—we all did the same thing.

After the first film is returned from the processing laboratory and it is projected, now is the time to really get down to business. As stated before, mistakes will be apparent and it is now that the serious cine' filmer and hobbyist will start to enjoy his movies. The first thing to do is to thoroughly study the instruction book that came with your camera. This is very important as the manufacturer has gone to great lengths to provide you with a fine instrument and he wants you to

• See "CAMERA" on Page 30



SIDELIGHTING COMBINED WITH GOOD COMPOSITION

A Philosophy for Amateurs

By RAY LONG

When an amateur first embraces the hobby of movie making, he naturally wants to find out all there is to know about the subject. If there are no movie clubs in the vicinity of his home, everything available is thoroughly read and digested. This is quite a help, but one soon discovers that about half of what is read is soon forgotten. Technical points remain and are remembered, but the artistic angles and ideas just don't seem to stick in the mind. A condition like this can prove very annoying to the serious amateur until the reason for the technical pointers become apparent.

A technical pointer can stand by itself, because it makes something happen. But an artistic idea must be placed in the proper framework to be any good. You can read a filter factor from a piece of paper, and set your diaphram accordingly, but the reason you use that particular filter lies a lot deeper.

An article on filters will explain that the reason a yellow filter is used is to make the sky darker and to make the over-all scene appear more natural. This could be termed the "first reason." What the article won't tell was the reason for making the scene look more natural in the first place. It is the answer to these "second reasons" that becomes important. And once the answer is found and understood, a framework is formed into which will fit the various technical and artistic ideas presented in articles.

All right, let's get to them. What are they, these "basic reasons?" Well, here's a keystone sentence that contains all three of them: A motion picture is a form of entertainment which exists in time, and which is shown to an audience. The three concepts are, then, entertainment, time existence, and audience.

The first one is easy. Anybody who makes a movie intends to have it entertain other people. If you've made a movie of the trip you took to Florida this winter, you'll want your audience to share in the pleasure you had in seeing the unusual things in the state. The same thing is true of a movie you might make of your hobby of collecting birds' eggs, or another one you shot of your son's first birthday party. They're all intended to amuse people; to entertain them.

The second point about time existence is harder to follow, so I'll use a comparison. The family photograph album is something that exists primarily in space. When you give it to a friend, he holds it in his lap, and opens it to where the pictures start. Now, he can see all the pictures on a page at once. They won't move around, or go from long shot into close-up while he looks at them. They stay in that one spot for as long as he wants to look at them, and when he's done with one page, he can go to the next, or skip ahead two or three pages if he feels like it.

But you can't do that with a movie. The audience can only see what happens as the reel unwinds. They may know what'll happen five seconds later, but they have to wait for it to get to them. There's no jumping ahead a few shots, or lingering over an especially good one that's on the screen now. No, because time and film march on, and each shot will exist on the screen for whatever time it takes to run that particular piece of film through the projector.

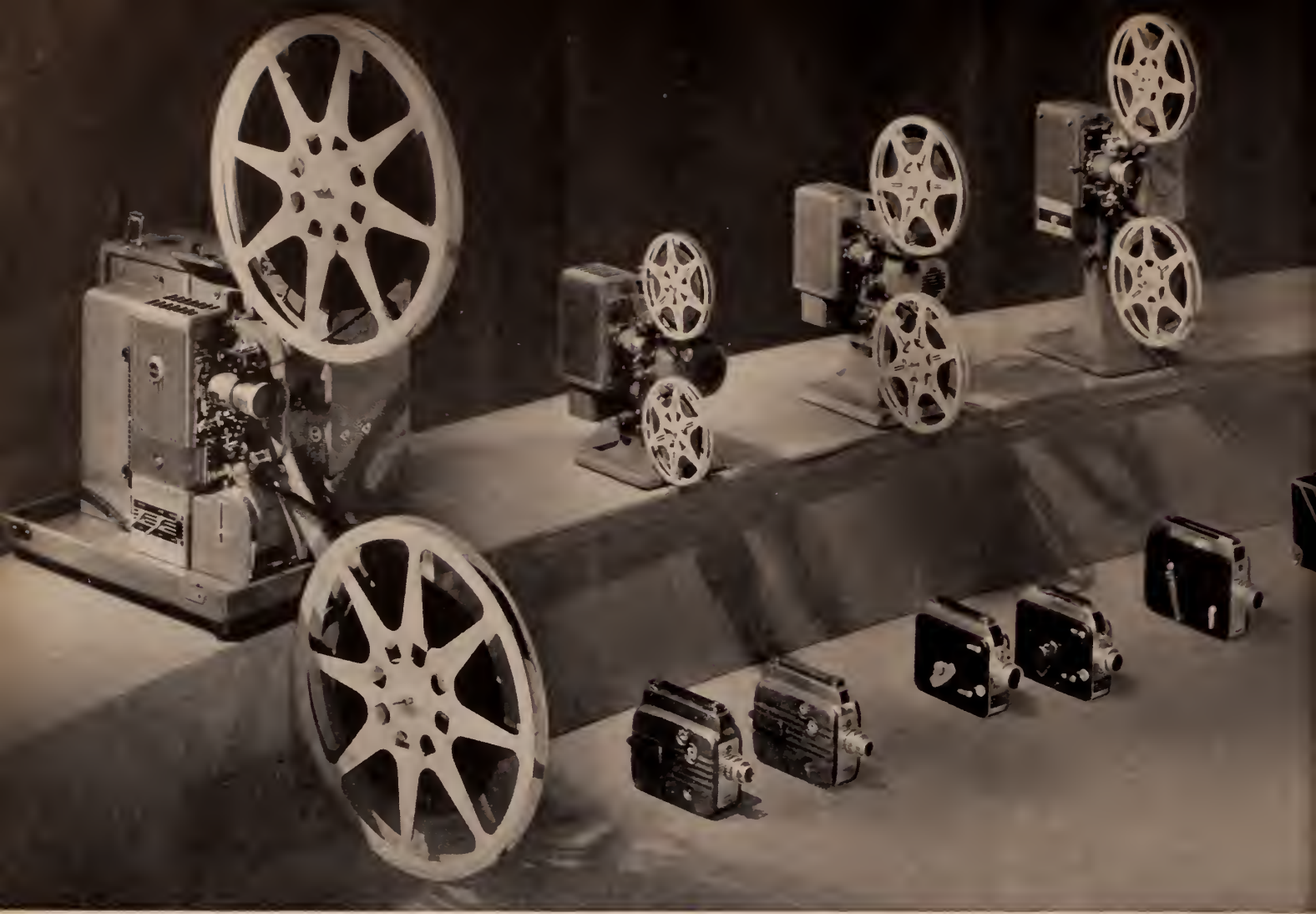
The third concept, that of audience, is the one where the amateur really strikes it rich. I'll bet that any performer in the world would give an eyetooth for the wonderful audience any one of us can have by just inviting our friends to come look at our new movie. There's no problem of getting the audience "warmed up," of "getting acquainted" with them. You've got the audience "in the palm of your hand" before you even start. And if they're in the picture themselves—why, you can't miss being a hit!

Now, when it comes to using these principles as a reason behind the reason behind many of the familiar movie-making principles, you'll quickly discover that two or three of them are in action at once. For instance, that excellent piece of advice about putting your camera on

• See "PHILOSOPHY" on Page 29

Oblique composition emphasizes height





Meet the whole family

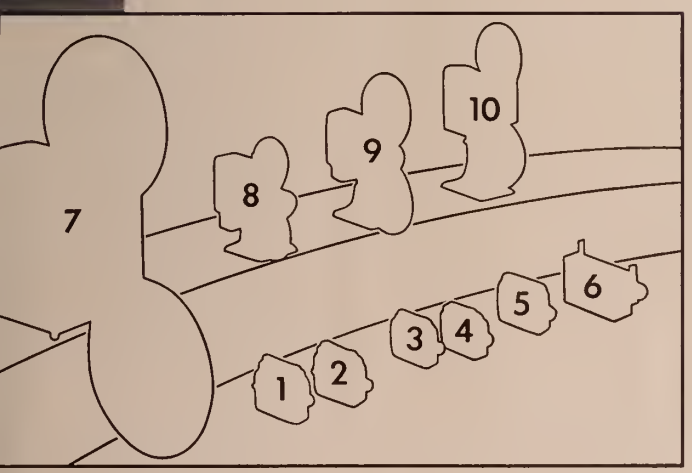
. . . of fine mov

THERE'S a camera for everyone in this well-rounded line-up of Kodak movie equipment. Everything from an "Economy Eight," that's an ideal camera for movie newcomers —remarkably convenient to use . . . and outstandingly economical in price and operation —to the superb Cine-Kodak Special II Camera, justly the top-choice camera of the movie experts. They're shown here not only to help you select a camera for your own use, should your movie ambitions be outrunning the capacity of your present equipment . . . but to assist you in advising friends of yours who are considering making a start in this fascinating hobby.

You'll also find details about Kodak's projector line-up—two fine "Eights" . . . and two fine "Sixteens" . . . in a range of prices and capacity to suit nearly everyone's pocketbook, nearly everyone's movie ambitions.

Look them over here . . . and even better, plan to examine them in detail next time you're at your Kodak dealer's.





uipment by KODAK

Prices subject to change without notice. Consult your dealer.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Cine-Kodak Reliant Camera A fine "Eight" for low-cost movie making. Indoors or out, it makes excellent movies in full color or black-and-white. For the new movie fan, the *f*/2.7 model (**1**) is ideal. The prefocused lens is set at the factory to capture all subjects beyond a few feet, sharp and clear. With its faster, focusing lens, the *f*/1.9 model (**2**) allows picture taking under more adverse light conditions, and as close as 12 inches. Both "Reliants" feature sprocketless loading, permit slow-motion movies, and take an accessory telephoto. Prices, including Federal Tax, *f*/2.7 model, $79; *f*/1.9 model, $97.50.

Cine-Kodak Magazine 8 Camera Now there's an economy model of the popular "Magazine 8" Camera—modestly priced, but retaining much of the range . . . and all of the convenience of the more versatile standard model. Both feature handy magazine loading, built-in exposure guides, slow motion . . . both accept telephotos and other precise movie accessories. The new model (**3**) with prefocused *f*/2.7 lens, $127.50 . . . the senior model (**4**) with focusing *f*/1.9 lens, $147.50. Prices include Federal Tax.

Cine-Kodak Royal Magazine Camera Outstanding among 16mm. cameras, the new "Royal" (**5**) teams personal movies' two top features—the optical excellence of an Ektar Lens . . . the matchless convenience of magazine loading. Thanks to its superb lens, "Royal" movies are so sharply detailed, so crisply defined, they're suitable not only for home shows but for auditorium screenings up to 10 or 12 feet wide. Other important features—single-frame release, built-in exposure guide, slow motion, enclosed finder adjustable for any of eleven accessory lenses. Price, including Federal Tax, $192.50.

Cine-Kodak Special II Camera It's far and away the world's most versatile 16mm. motion-picture camera—goal of the experts in every field served by 16mm. movies. All controls for fades, dissolves, mask shots, animated movies, photomontages, and other effects are built right into the camera itself. It has two finder systems, an adjustable-opening shutter, an interference-free turret, choice of interchangeable 100- or 200-foot film chambers, and either of two superb Kodak Cine Ektar Lenses: *f*/1.9 or *f*/1.4. The "Special II" (**6**) is priced from $898.50, including Federal Tax.

Kodascope Eight-33 Projector Kodak's most popular projector (**8**) for 8mm. movies. Operation is extremely simple, and its *f*/2 Lumenized lens and 500-watt lamp provide amazingly sharp pictures 3 feet wide at average projection distance. Now a bigger buy than ever at only $65.

Kodascope Eight-71A Projector A perfect companion for a fine 8mm. camera, the "Eight-71A" (**9**) teams a fast *f*/1.6 Lumenized lens and a brilliant 750-watt lamp for remarkably bright, sharp pictures. For extra-large or extra-brilliant movies, a 1000-watt accessory lamp can be used. Uninterrupted half-hour shows from 400-foot reels. With automatic rewind, priced at $97.50.

Kodascope Sixteen-10 Projector Noted for its big, bright pictures, this projector (**10**) has a 2-inch *f*/1.6 Lumenized lens and 750-watt lamp. In addition, it takes any of four accessory lamps (300 to 1000 watts) and any of four accessory lenses—focal lengths from 1 to 4 inches. It offers splendid 16mm. movie projection for almost any audience. Priced at $135. (Kodascope Sixteen-10R Projector —same basic machine but equipped with remote reversing switch—$185.)

Kodascope Pageant Sound Projector Newest Kodak creation, finest 16mm. sound projector in the moderate price range. Compact, easy to carry, complete in one case—the "Pageant" (**7**) combines pictures of outstanding brilliance with splendid sound amplification. Has a 2-inch *f*/1.6 Kodak Projection Ektanon Lumenized Lens, including field flattener. Uses a 750-watt lamp (with 1000-watt lamp optional on AC). Perfect tone reproduction on AC or DC from all types of 16mm. film because of Kodak's exclusive built-in Fidelity Control and the 8-inch permanent magnet speaker. No lubrication needed, ever! Comes with 1600-foot reel . . . takes all 16mm. reels through 2000-foot size. Price, $375.

Kodak
TRADE-MARK

Magazine Loading Instructions

Here are magazine liading instructions for those amateurs who desire to load their own magazines when using positive stock to shoot titles. Positive stock for titles may be purchased from movie supply houses and can be loaded under a red safelight.

16MM MAGAZINE—

Step 1. Remove cover by loosening the two retaining screws. Make sure that film gate is set into place properly so that the notch fits into the gate groove; now set the gate tension spring into place.

Step 2. Place film on feeder spindle emulsion facing down, thread the film under the spring and film gate, around the upper post (fig 1-p) and then fasten onto geared take up fore (fig. 1-G). Leave a little slack around the upper post (fig. 1-P).

Step 3. Replacing cover: Set footage indicator by pushing the spring pin on the underside of the cover as far as it will go, hold fast with forefinger on top of cover; now set cover onto body of magazine and release spring. Indicator will show footage in magazine. Replace retaining screws and magazine is ready for use. The magazine may be taped, but this is not necessary.

8MM MAGAZINE

8mm magazine reloads are supplied with the emulsion side out on special cores for immediate loading in 8mm magazines.

Loading Instructions:

Step 1. Place the magazine as shown in diagram. Set the 8mm magazine reload on the shaft on the right-hand side of the magazine.

Step 2. Trim the end of the film to a point and insert into the film gate. When inserting the film into the gate, pull the pressure screw out slightly to permit film to pass through gate easily.

Step 3. When the end of the film has passed through the film gate, attach the end of the take-up core so that it will wind on to the core with the emulsion side out. Set the core on to the recessed hub over the hole on the left-hand side.

Step 4. Put the top on the magazine and fasten it securely with either magazine or cellulose tape.

Step 5. The magazine is now ready for the camera.

Unfortunately, 8mm magazines are not available. The only way for the filmer to secure one is to unload his magazine in the darkroom, then wind his film on a camera spool before sending it in for processing. It should be definitely marked as a magazine load. This will provide an extra magazine for reloads. *(Loading instructions courtesy Superior Bulk Film Co., Chicago, Illinois).*

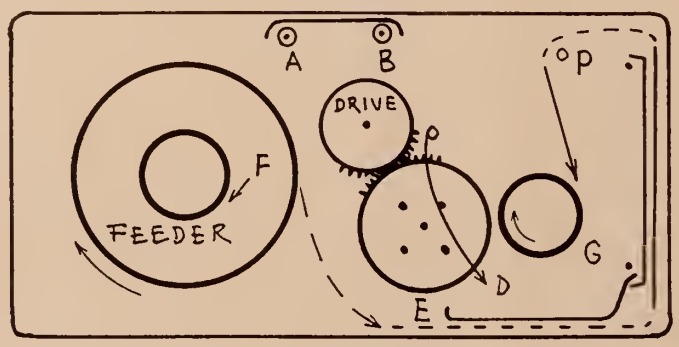


FIG. 1

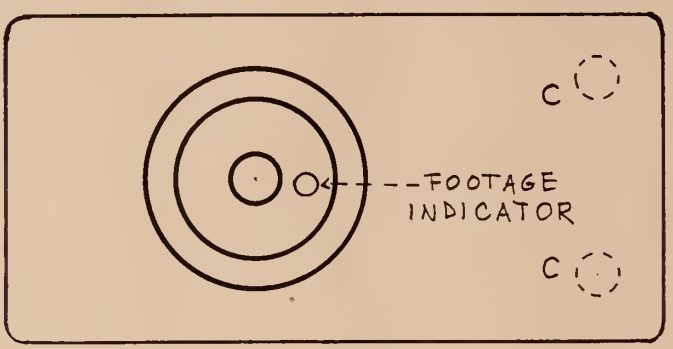
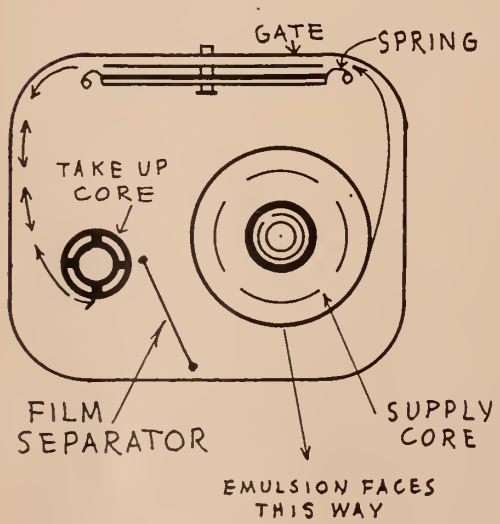
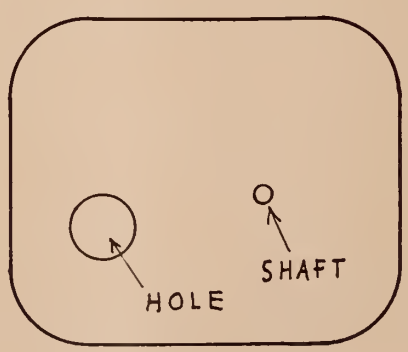


FIG. 2



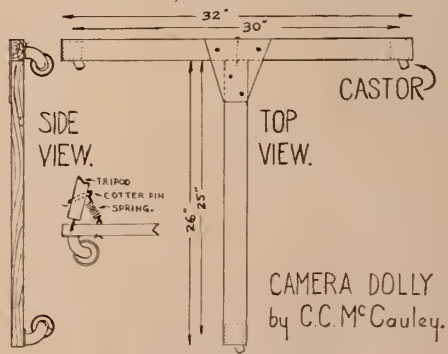
CHAMBER



COVER

Camera Dolly

I have made a most useable device for my home filming of movies. It is not a new idea, but this one is so simple to make, and so handy to use, I thought I would pass it along for readers of Home Movies.



You need two pieces of wood 1"x2".

WORKSHOP

One piece 32″ long and one piece 26″ long. These are put together to form a T. as shown in the diagram. The long piece is marked at the middle and a long screw or finishing nail driven through and into one end of the short piece thus forming a T.

A piece of sheet metal or 3-ply wood is cut into a wedge shaped reinforcing and secured by small nails or screws at the junction of the two 1″x2″ pieces.

Three caster rollers are fastened to the under side ends of the 1″x2″ as shown in the diagram. On the upper side, over the rollers I drilled a ¼″ hole ½″ deep to admit the spikes of my tripod. I made three coil springs and fastened them to the top of the dolly near the ¼″ holes and arranged so as to fasten the top of the springs to the tripod. This holds the tripod and dolly together firmly.

In setting up this dolly I arrange to have the rear of the camera towards the end of the short stick, this allows one to stand on the right, left, or astride of the tripod in looking through the view finder.

You can move it about with such ease and the only adjustments needed are the height of tripod and angle of pan head. My tripod is of wood, so I have shown a view of one end of dolly and tripod with the two cotter pins and spring assembly for securing tripod to the dolly.—*(By C. C. McCauley, Los Angeles 15, California).*

Titles With A Blackboard

I found that it was too much trouble to make those carefully lettered titles

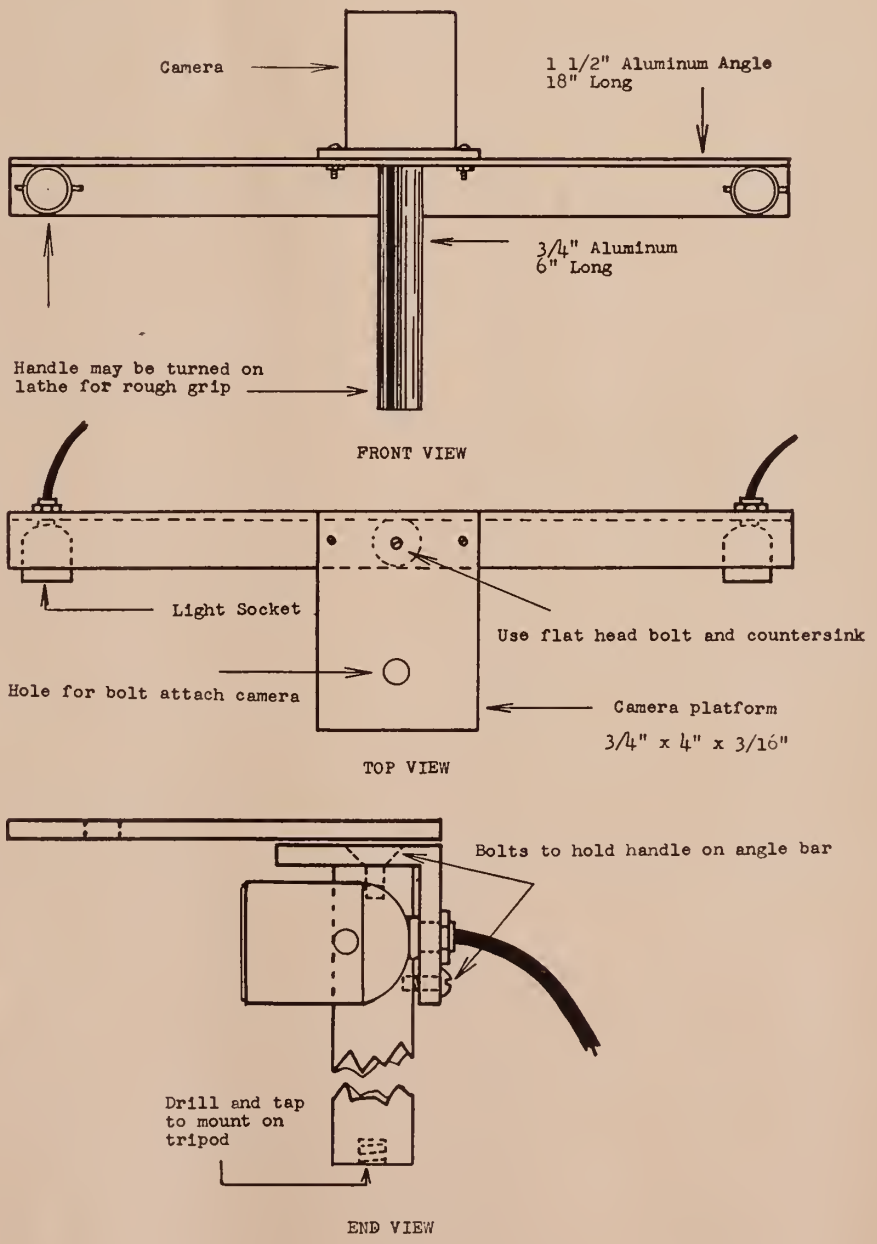


telling about all the many activities my boys are engaged in during a reel of film. I got the idea one day while filming the boys at play writing on their blackboard. Since I had opened the reel with this shot, I decided to write my title in chalk on the board and move in for a close-up, with the idea in mind that the boys had done the writing. I also use this process for any titling that is to go in the film before its conclusion. And, of course, it is a simple matter to come back to the board for my "The End" title. I find this method very satisfactory.

Also you might find of interest another use I find for that blackboard. The one we have is on legs and has a scroll at the top. The scroll can be rolled in either direction. I took out the one that came with the board and substituted a long roll of paper on which I can write titles in crayon. While I run the camera one of the twins turns the crank giving me a nice moving title. I always come back to the blackboard for my closing shot as the scroll is rolled back to reveal "The End."—*(By Mrs. Lawton P. Wood, Spartonburg, S. C.).*

Lighting Outfit

Enclosed you will find a sketch of a movie lighting outfit that I made at quite a reasonable cost. The entire outfit is constructed of aluminum so as to eliminate the weight problem. The unit can be altered and made longer so that 4 lights can be used instead of 2, but keep in mind not to use more than two #2 Photoflood bulbs or no more than four #1 Photoflood bulbs on one light circuit. The wires from each light were connected together and a fuse placed in the circuit for safety.—*(By M. R. Modrcin, Kansas City, Missouri).*





Good compositional use is made of guideposts.

Movie of the Month

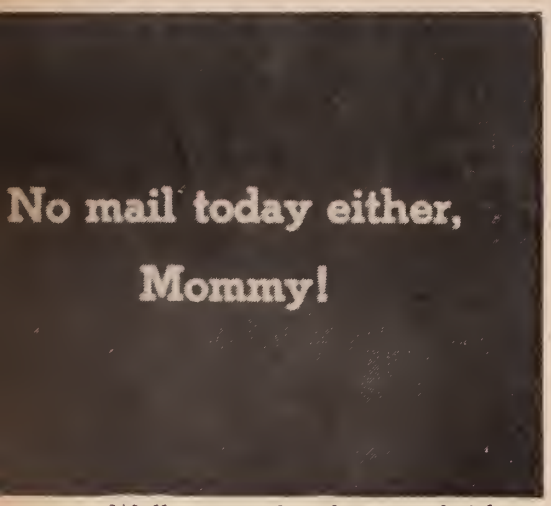
"Vacation Highlights"

By ***TERRY MANOS***

Bronx, N. Y.

RECORDS from one of the largest manufacturers of movie film recently brought to light the fact that the greatest percentage of amateur movie film exposed was shot of children and on travel. It is, apparently, very easy to tie a children's film together with some little story plot as children are natural actors but when it comes to making a travel picture, the average amateur seems to be content with just scenic views. Views that seem to lose their grandeur within the confines of the average living room.

So it is extremely refreshing to view a travel picture that has maintained all the grandeur and interest of travel through the interweaving of a slim story plot. And it is not only the story plot that holds the picture together, it is the fine method of presenting the scenic portion. Of such material is "VACATION HIGHLIGHTS" produced by Terry Manos of the Bronx, New York. And in recognition for a splendid job HOME MOVIES Magazine awards Mr. Manos the top citation of the month—The Movie of the Month.



Well centered and exposed titles.

Good framing for spoken titles.



Vacation Highlights opens with the usual packing of the car and fond goodbyes being said. It is here that the little story plot makes itself manifest as our hero promises to write his wife and little daughter of his vacation experiences. The car with its two male occupants drives away leaving two very lonely people behind.

Then follows very well composed and exposed shots of highway travel and exceptionally good use is made of highway markers. At no time in the picture are you at a loss to know just where you are and what you are looking at. And the scenes of Quebec, Canada, the first stop along the road gives one the impression that the picture intends to convey—the fact that our vacationers are too busy looking to keep their promise to write home.

Then comes flash backs to those at home anxiously awaiting for news or a letter. As the days go by and we are carried along into more and more scenic country, the flash back to the little daughter as she says, "No mail today either, Mommy," lends just the proper touch of pathos. Then, finally, the big day arrives when the awaited for letter is brought by the postman and this carries the thread of the story to the end. From here on to the finish the reading of the letter to the little girl, by her mother, provides the title material.

As has been so ofen stated in the pages of Home Movies—people travel, not the scenery. And this is the fact that Mr. Manos has made good use of. It is the people that view the scenery, not the camera. So when an inspiring view is shown, we are shown PEOPLE looking at it. This serves to give tone and depth to pictures that would otherwise just be classed as good still pictures. Of particularly good treatment is Mr. Manos' handling of scenes showing a deep view into a gorge. If it was impractical to show people looking rown into the depths in the long shot, he cut to a close shot of people looking over the rail. This kind of work gave the feeling of depth as the crowd leaned far over to view the beauty below.

The ending has rather a novel twist and shows that thought was given to what otherwise might have been a rather trite conclusion. As the letter being read to the little girl comes to an end the father returns from the trip. And in the excitement of hugs and kisses and "welcome home" the letter is dropped on the porch. Then in close-up a gust of wind blows it over and we see imprinted the words "THE END."

CLUB NEWS

• Continued from Page 5

SEATTLE Amateur Movie Club saw an interesting film taken during the last World War, covering the activities of a tank division. Taken by Mr. Peter Anders, it was shown to the club by George Hayden.

NORTH HOLLYWOOD Valley 8mm Club Ladies' Night Competition winners were: Mrs. Ed Garwood, first, for her comedy, "Breakfast in Bed." Second prize went to Mrs. John Fitchner for "Dumb Bunny" and third was awarded Mrs. Phil Cook for "Pickled Peaches."

LOS ANGELES Southwest 8mm Club viewed a 16mm sound film narrated by Jimmy Stewart. The film deals with safe driving; was furnished for the meeting by the General Petroleum Corporation.

The SOUTHERN CINEMA CLUB, Huntington Park, Calif., had one of its largest turnouts for the month of November in years, due to the active interest shown by its officers and new members.

The high-light of the evening, was the instruction by older members in the photographing of live models.

Let's Talk About Splices

By STANLEY ANDREWS



Twisting the film is the best way of testing the strength of a splice.

Perfect splices can be made with even the cheapest of splicers. This does not, however, mean that the more expensive splicers are no better than the cheaper ones, but the increased value lies not in the quality of the splices which can be made, but in the ease, convenience, and speed with which they can be turned out, and also in the wearing qualities of the machine itself. Poor splices are usually the fault of the man that makes them.

The main causes of splice failure are (1) insufficient scraping, (2) using either too much or too little cement, (3) using stale cement.

Insufficient scraping will leave a thin layer of emulsion on the film base which will prevent the cement from coming in contact with the celluloid. A splice consists of welding the two pieces of film together rather than sticking by adhesion, and therefore the cement must contact the celluloid base in order to soften it so as to make the weld. (Fig. 1). On the other hand, too much scraping must be avoided or it will weaken the film; just sufficient scraping to remove all the emulsion down to the celluloid base without scraping the celluloid itself is all that is required. Some people prefer dry scraping and other prefer wet scraping. With dry scraping one needs a sharp scraper and there is more danger of damaging the base, whereas with wet scraping (that is, moistening the emulsion with water before scraping it off) the emulsion comes off more easily and quickly. The emulsion must be merely moistened, not soaked so that the water spreads over the adjoining frame. A little practice will indicate the right amount of moisture required. Old film and color film require more moisture than freshly processed black & white film, whereas positive film, due to the thin layer of emulsion, requires very little moisture.

The correct amount of cement to use is another thing which can be learned by practice and observation. There should not be a gob of it, but just enough to look wet on the film. The brush should be drawn over once and should not quite touch the edge of the emulsion on the adjoining frame. The pressure applied when the two ends of film are placed together will spread the cement to this edge. No time should be lost when once the cement is applied before bringing the two ends of film together, as the cement must not dry before it has a chance to bite on to the end which has had no cement brushed on it. Too much cement, while it will make a firm union, will take longer to dry and will cause the film to curve slightly lengthwise of the splice, and this will cause the film to go out of focus as it passes through the gate of the projector, and also might cause a loss of loop.. Too much cement will also spread beyond the limits of the splice and cause a blotch on the adjoining frames.

A splice properly made with fresh cement will hold just as well after twenty years as it does when it is made, but if stale cement is used the splice may appear to be holding well, but after the film has had a bit of handling and gone through the projector gate a few times, it will most likely come apart on the slightest twist or strain. With good cement a splice should take hold sufficiently to be removed from the splicer and wound on the reel in about ten seconds. Stale cement will take longer than this.

The length of time cement will remain fresh depends on a number of factors. A full bottle tightly capped should last for a good many years, but when once the cement is used sufficiently to leave room for a fair amount of air in the bottle, and if the bottle is left open for any length of time, particularly in a dry atmosphere, the cement will deteriorate in a matter of days.

To check the strength of a splice hold it with one hand each side of the joint, two or three frames from it, and give the film a twist as though trying to tear it. (Fig. 2). If the splice shows no sign of separating with this treatment it can be relied on as being strong. The common method of pulling on the film and snapping it to see if a splice iwll hold is not as reliable as the twisting method. A splice will often withstand a good firm snap yet will come apart if given a twist.

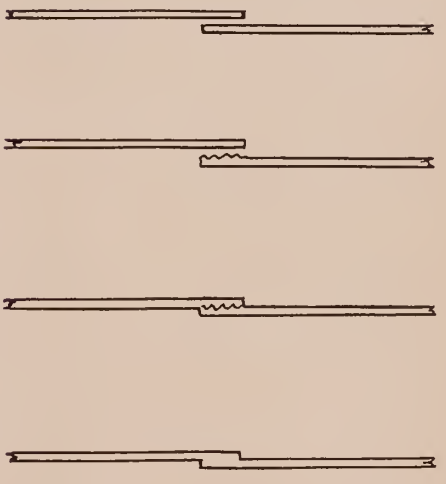
Properly made splices are necessary to good showmanship as there is nothing more detrimental to your screenings than a parting splice in the middle of a show.

(A) Side view of strips of film to be spliced.

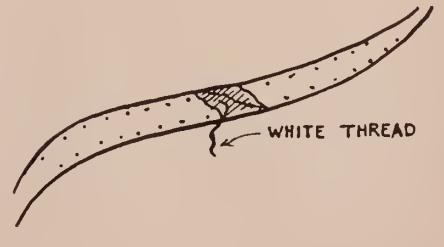
(B) Cement applied to the bottom strip after removing the emulsion, softens the film base.

(C) When placed together the top strip softens and the two ends weld.

(D) When dry the joint is one solid piece of film.



A temporary joint should be marked so that it can easily be found later for splicing.



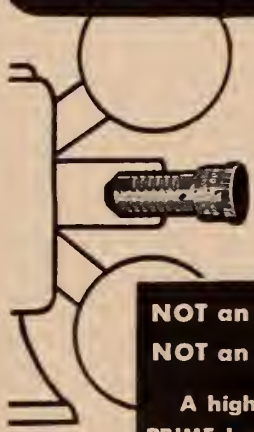
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CHILDREN

• Continued from Page 13

will unfold to make your film story pretty much complete in itself.

However, you should bear in mind that, even in the case of such well-formed events, you should be alert to opportunities to "add a bit of spice." Remember that you are making a movie of the children, and therefore should let the children dominate. And as the story unfolds, watch for openings to insert special individual habits, mannerisms and moods. A series of stunts performed one after the other would tend to have a staged appearance, and would hardly make good camera sense. But if Junior is proud of his cart-wheels, what could look more natural than his performing a few before the camera on the sands at the beach? And if two-year-old Terry dearly loves to smear mud, you might place a bowl of it in a convenient location for the scenes you shoot in the play-house.

Your evening movies can be set in the living room, rumpus-room—or all over the house, if you like. It can be a party, or the entertainment of evening callers, or an exhibition of hobbies—or any other interesting event in which the children can dominate.

Besides being natural-born actors, children dearly love to "show off," and you will be delighted with their eager response. You will find even the tinest tot a most willing performer, and capable of producing some rather good (if impromptu) acts. And a baby is always big box office—whether he's in a mood to really cut up for the camera, or merely grins to show off that important first tooth!

In planning your story for the daytime film, try to make most of the action for well-lighted spots about the yard as "sets." The play house, for instance, can be set up against a fence or the side of the garage—where the lighting is good for tea parties and measles epidemics, as well as cooking and, laundry and cleaning house.

And be sure that each and every child gets to take part—have the entire group in the scene, and use your camera in such a way that first one and then another dominates in close-ups. Even the youngest deserves a good role and his turn in the spot-light, whether he is old enough to walk yet or not. He can sit in a chair and hold a doll or stuffed toy— and may dream up a bit of action that will steal the scene from older members of the troup. And if he (or any other young trouper) should happen to spill the tea from his cup—keep the camera grinding—it's all a part of the act!

Playing house is not the only outdoor set worth fixing up. Plan a circus, using all the children (and their vehicles) in the neighborhood, and drafting old Spot for the leopard's part. Or take advantage of the way children love dressing up, by having them stage a play or a game of masquerades. Or merely turn them loose on the play equipment in the backyard. A child in a swing with the sun to its back can produce the illusion of an angel in gentle, happy flight!

And again, be mindful of the tiniest tot. Turned loose among new playthings, flowers and such, he will respond with moods and actions that will provide you with some of your very best shots.

Your evening film should have a logical beginning, of course. If it's a party or the entertaining of evening callers, you can start with the arrival of the first caller or guest. Then, if you have a young tot at the early-to-bed stage, make his solo shots next, before he becomes too tired and bored to cooperate. First let him appear with old toys he is familiar with, then gradually work into new routines that will encourage him to stage some of his newest and cutest tricks. If he pouts or resists, go ahead and film the results. A baby's reactions to simple situations are often enough to provide some excellent shots.

To describe one example of how a baby of toddling age can act: We set our Baby Ken in a big chair and give him the daily newspaper to "read." He promptly lifted it up in such a manner that the current headlines were presented for the audience to read. (Nice historical angle—and absolutely unrehearsed!) Then he lowered the paper again, to expose a very thoughtful face—only to burst into giggles, as if he had just come upon the comic page!

You may think your baby would never do things such as I've just described. Well, you wouldn't want your children to do what ours do—they wouldn't be like your children, if they did. But they will do things just as photogenic and cute—hand them a few props, and see for yourself! .Be sure you have your camera in hand, first! Babies can be obstinate little darlings, and almost never repeat a performance the same way twice!)

Let your baby daughter get up to mother's dressing table. .Set the expensive perfume bottles aside—a powder puff will be all she needs.) Get your little son with his daddy in their regular bedtime romp. Let either of them don an adult's hat, and struggle to carry a not-too-heavy traveling bag. A toddler playing grown-up is always appealing, if a bit incongruous, and can

present you with unbelievable results if provided with suitable props.

Be sure to film the routine of putting baby to bed. We have a shot of our toddler completely nude. taken from a decently respectable angle, of course) which never fails to draw audience remarks, ranging from "Oh, how cute!" to "Hey, He'll kill you for that!" But before their comments have quite died down, the baby reappears in sleepers, all ready for bed.

The bedtime story takes in children of all ages—all in pajamas, slippers and robes. It can be filmed in the living room, or on the bed—(and may be preceded with a tooth-brushing sequence, if so desired.)

The bedtime routine can consume any number of film feet. But let me caution you to save a few feet of film for the picture's climax—even if you must forego some other desirable shots. And where could you find a more suitable ending to the evening's events, than that end-of-the-day moment when prayers are being said? Begin when they start to kneel down by the bed, and end with some close-up shots from in front!

If it seems we have dwelt more on story plans than on how to direct your little amateur actors, it is because you will find that with a good story plan, the direction becomes quite simple and the action takes care of itself. Choose your scenes from normal activities, keep them natural and easy to act out—and you can depend on the children to take it from there, and add enough ideas of their own to insure excellent results.

The simplest backgrounds will serve your purpose best, and will not detract the children's minds while trying to act. Most homes are provided with a radio to be turned on before the children begin to march and dance. And there are any number of action games to be played with few or no props. Colorful dolls and toys (such as small cars and trains and rubber balls) will provide enough reason for children to act.

There is only one more thing you will need—and that, I warn you, is the patience of Job. Scolding children for undersirable actions or insufficient response will quickly make them nervous and angry. And the most eager and able young actor will prove disappointing when angry or tired or not in the mood. So try to make it all "just a game" and keep the emotional angle on a plane light and safe.

And let me predict that, whatever story-form you choose to work out, and whatever your choice of settings and props—the resulting film will be a super-colossal success!

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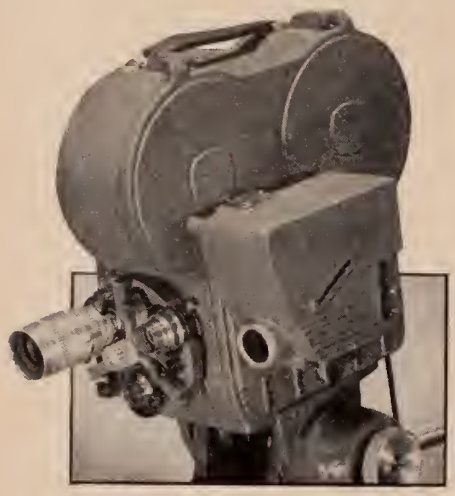
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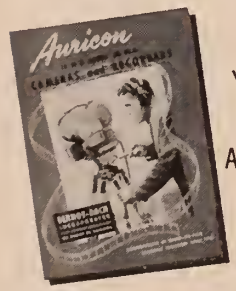
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PHILOSOPHY

• Continued from Page 19

the tripod, and leaving it there. The primary reason is that this way you'll have steady pictures. But the secondary reasons are that you have an audience to entertain. If they have to sit through a picture that jumps and wiggles all over the place, they certainly won't be. This applies equally well to those other horrors, the under- and over-exposed shot, the out-of-focus shot, the de-capitation shot where somebody's head walks out of the frame, and a thousand other kinds as well.

The best thing to do is throw 'em away. Of course, if they're shots that you really can't get again, and which are quite interesting, why, put them on another reel. Then you can show them to the people that have a special reason for wanting to see them. They might be in a shot or two, and are anxious to see themselves, even if they are badly out of focus.

One of the interesting ramifications of the principle that a movie exists only during the time it's seen on the screen is that the audience comes to rely on it for almost all their information. Most of the time they'll be so busy trying to follow the motion on the screen, that they won't have much energy left over for anything else. It's surprising how hard it is for an audience who have never seen Yosemite Park in their lives to figure out that that white line in the middle is the Bridal Veil Falls unless you give them a title to let them be ready for it, and then cut in a telephoto close-up to really fix it in their minds.

It's also better to have too much film than too litt.e Remember that your audience may not know your Uncle Art and Aunt Min. It'll take them a while to get used to these strange people that have appeared on the screen, even if you have identified them with a title. They'll need a second or two more than you to figure out who they are, and what they look like. Then let your audience study their faces in close-up. Or if one has particularly beautiful or interesting hands, be sure to capture those as well.

So you see though you have at your fingertips the most wonderful audience in the world, you also have a pretty heavy responsibility to that audience. After all, what they want is a good film, and you should be willing, nay, anxious to do that much. One of the oft-recommended ways of doing this is to tell a story. Let's say you want to make a movie around a Fourth of July party. All right then, the thing for you to do is to try to decide ahead of time what you want in this picture. Remember that some things you'll just have to hope they'll work the way you want them, and that others can be planned pretty care-

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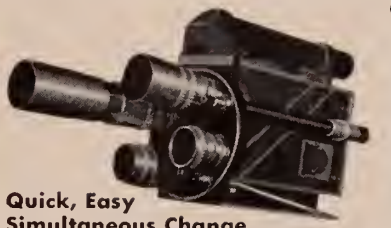
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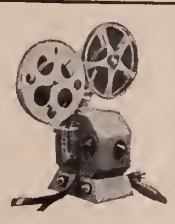
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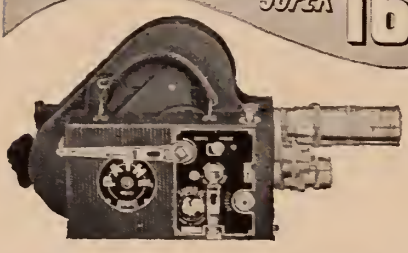
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fully before hand. For instance, you can be very careful about handling a sequence that shows how your family made up invitations that looked like firecrackers. These shots can be made in the evening, at home, when things are quiet. But if you decide to end your film with some shots of fireworks in the process of exploding—well, you'll just have to catch as catch can, I guess.

Well, this should give you a beginning. I think it should be easier for you now to relate other practical artistic ideas and principles to these three basic "second reasons." Just remember that your aim is to produce a film that will entertain your audience because is gives them time to see the things that you want them to look at.

CAMERA

• Continued from Page 18

get the best from it. Try loading and unloading it so that the action becomes mechanical. If you have a focusing lens try and judge various distances and then check yourself with a ruler or tape line. You will be surprised at how far off you can be in some instances. As you go about your daily work try and guess exposures at the various times of day. If you have an exposure meter, a check with this will tell you of any errors. All this will gradually make you a better filmer.

At the earliest opportunity you should join a movie club. These clubs are all over the country and it is here you will meet your fellow film enthusiasts. Movie clubs are formed as social groups and their one interest is making better HOME MOVIES. It is here you will learn many things about your hobby and meet people that are willing and anxious to help. You will see films projected by fellow members and then there will be talks on equipment etc. If you do not know of a club in your town or neighborhood perhaps HOME MOVIES magazine can tell you where the nearest one is located. A card of letter to them will bring the desired information.

Next month we will outline a simple sequence for you to shoot and define its meaning. Sequence shooting is so important to good movies. So 'til next month, Happy Filming.

WHEN SHOWING home movies, if the projector is placed high enough to show over people's heads, one or two more people can be seated without being too close to the screen.

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OTHERS

• Continued from Page 15

to get movement into the film without losing the main theme. This has been accomplished by Chas. Benjamin of Brooklyn, N. Y.

Mr. Benjamin has taken the book "Stone Dust" by Frank Ernest Hill and successfully produced a really moving motion picture of the changing seasons. And his actor is WATER.

The picture opens with well-centered and exposed titles and introduces the cover of the above book as an introduction. Then into an explanatory title, "The World in Which We Live and Sleep is Covered With Snow." Opening onto a beautiful scenic, the producer wastes no time in introducing that which will give tempo and substance to his film. This is a brook. The rushing waters gradually increase the tempo and one gets the feeling that all the world is anxious to throw off the chill of winter in a hurried approach to spring.

Then to beautiful scenics of a still pond and the picture seems to say "spring." The grass and shrubbery get a little greener as the snow of winter melts and is carried off again in the hurried brook. Birds are seen returning to their natural homes in the forest and the world takes on a greener look.

The producer has done a wonderful job of visualization by intimation and at no time does the picture lag. Even without thte human element.

HEADACHE

• Continued from Page 11

They smile faintly and nod their good evening in response.

Scene 7: Medium shot of husband nervously walking by neighbors who continue staring and immediately draw closer together to resume their chatting as husband walks past them.

Scene 8: Close shot of husband as he nervously drops brief case. Stooping to pick it up he stops, turns and once more foolishly tips his hat.

Scene 9: Closeup of two gossips shaking their heads with apparent pity.

Scene 10: Medium shot husband walking towards camera .Now his manner has changed, he is no longer gay but nervous and slightly annoyed as he mumbles something under his breath and hurriedly continue on his way.

Scene 11: Semi long shot of a few children playing in the street or on the curb. One suddenly pauses and mentions something that makes the others turn and look off the stage.

Scene 12: Medium shot—camera

• Continued on Page 32

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ROUNDUP

• Continued from Page 6

Roman galleys and pirate ships and the famous chariot race which is said to be one of the most exciting episodes ever filmed."

Card, who is well known among private motion picture collectors and historians, also announced that his personal collection has been made available for use in the study collection at Eastman House.

Recent additions to the Card collection include the German film, "Sumurun" (1920), the last film of Ernst Lubitsch as both actor and director, and a print of the French picture, "Nana" (1924), from the novel of Emil ZoZla. In "Nana", director Jean Renoir, son of the celebrated painter, deliberately attempted to capture the spirit of certain paintings by his father.

"The problem of collecting films is complicated by the ease with which silent picture could be widely exported merely by changing the sub-titles to the language of the country involved," Card said.

He pointed out that films by William S. Hart were popular in France and many of them were preserved in that country.

"D. W. Griffith's works were extremely popular in Russia, where they served as models for the work of Russian directors. Mary Pickford was the idol of England, and Chaplin films turn up throughout the world—from Italy to Siam," Card said.

The Eastman House motion picture collection, designed for study by students of film art, traces the development of the motion picture from its beginnings in the early 1890's.

The collection will enable students to:

1. Examine films which constitute major developments in the techniques and style of film-making.

2. Observe the manner in which changing social problems affected the motion picture.

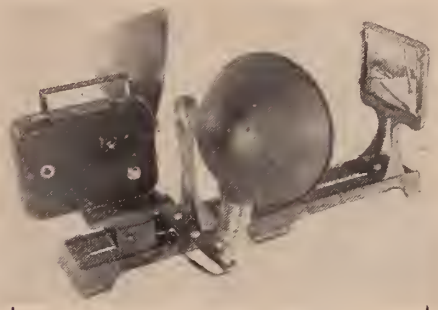
3. Trace the growth and changing techniques in work of leading directors.

4. Refer to newsreels and documentaries as sources in the study of specific events, or to obtain authentic details of dress and architecture.

5. Compare versions of identical stories which have been repeated down through the years.

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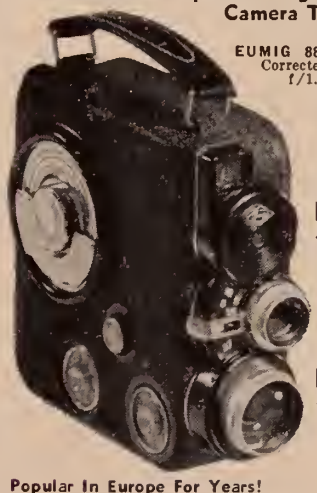
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• Continued from Page 30

gunning from in back of children who draw together as husband is seen approaching.

Scene 13: Close shot low angle of the children, mouths open staring off stage towards husband.

Scene 14: Medium shot husband perplexed slows his pace, turns and looks over his shoulder to see what is attracting so much attention.

Scene 15: Same as scene 13 as children continue to stare and move their heads in unison to follow husband's movement.

Scene 16: Close shot of husband as he pauses and meekly smiles and nods hello nervously.

Scene 17: Same as scene 13 and 15 at eye level angle as children continue staring open mouthed into the camera and nod their heads in unison.

Scene 18: Medium shot of husband frowning and looking himself over, as he begins backing away from the camera.

Scene 19: Husband walking along still looking over his clothing. Completely perplexed he shakes his head and shrugs his shoulders.

Scene 20: Medium shot of children as one whispers something to the others and shouts towards husband off stage.

Scene 21: Semi long shot of husband from back view as he stops and turns around. Cut quickly to—

Scene 22: Same as scene 20 as youngster who shouted does a hand stand. Another youngster points at playmate doing stunt and cupping his hands about his mouth begins to shout.

TITLE: "Next time ya' get hit on the head try walkin' like this!"

Scene 23: Same as scene 22 as boy finished shouting and the others start laughing and jeering.

Scene 24: Closeup of husband first realizing what they mean and then growing very angry as he mumbles, waves them off with his hand and bends over like he intends to pick up a rock.

Scene 25: Same as scene 20, 22, 23, as children begin scattering in all directions.

Scene 26: Medium shot of husband sniffing in disgust, turns and storms away.

Scene 27: Semi long shot of another neighbor coming out of house as husband storms by in foreground.

Scene 28: Close shot of neighbor stopping and waving a friendly greeting.

Scene 29: Medium shot camera panning as husband angrily and hastily walks by ignoring greeting.

Scene 30: Same as scene 28 as neighbor sympathetically shakes his head.

Scene 31: Medium shot camera gunning from street as husband approaches his home and hurriedly turns up walk.

Scene 32: Medium shot from front door as husband walks towards camera frowning.

Scene 33: Medium shot taking in front door as husband opens it, walks in and slams it behind him. Cut quickly to—

INTERIOR—KITCHEN OF AVERAGE FURNISHED HOME—DAY.

Scene 34: Close shot short scene of wife at stove cooking, wincing as she hears door slam. Hurriedly she stops her work and exits scene.

INTERIOR—LIVING ROOM —DAY.

Scene 35: Medium shot of husband sitting on floor swaying, his hat crushed on his head, brief case beside him as a large picture and frame which has apparently fallen from the wall is draped over his shoulders. Through a huge hole in the middle of the painting husband's head protrudes.

Scene 36: Closeup of wife seeing husband. Looking faint she begins to speak.

TITLE: "Oh, my goodness, it's his head again!"

Scene 37: Same as scene 36 as wife regains herself slightly and hurries out of the scene.

Scene 38: Medium two shot of husband and wife as she helps him to his feet still wearing the picture frame.

Scene 39: Close shot of husband looking groggy.

Scene 40: Same as scene 38 as wife removes husband's hat and the picture frame. She helps him to a near-by chair.

Scene 41: Close shot of wife from a low angle bending over husband as she begins to speak.

TITLE: "Are—are you alright d-d-dear?"

Scene 42: Same as scene 41 as wife worriedly finishes speaking.

Scene 43: Close shot high angle of husband slowly looking up, dazed.

Scene 44: Inverted close shot of wife at low angle.

Scene 45: Close-up of husband burying his head in his hands.

Scene 46: Medium shot of both as wife drops to her knees beside him and begins to speak.

TITLE: "Are you seeing everything upside down again?"

Scene 47: Same as scene 46 as wife finishes speaking and husband still holding his head nods to the affirmative. Both fall into a state of dejected collapse.

FADE OUT.

FADE IN.

INTERIOR—LIVING ROOM —DAY.

Scene 48: Medium shot of husband standing in the middle of floor feeling bump on his head where picture frame

• Continued on Page 35

FLIGHT

• Continued from Page 10

either before or after the actual trip, can be used in place of a sub title. Perhaps a scene shot at home showing the stars looking at their trip and checking the route on a map would give a good start to a flight film.

Most landing fields will allow the cameraman to photograph the planes as they land and take off. There are few restrictions in this respect. The only rules in this respect, are the common sense rules of safety.

On some fields commercial photography is forbidden. This is because a photographic franchise exists. This means a professional photographer is paying the airport a royalty for the chance of being the only professional photographer to do business on the field. Such a franchise does not affect the amateur, however, although it is often best to check with the field supervisor for clearance.

Landing and take-off's are easy to photograph, but they will require telephoto lenses. As the plane circles the field in preparation to land it will be at an altitude of about 1500 feet. At this height it would appear as a fly speck to a normal lens.

When the plane lands it taxis up to the unloading area. While the propellors are turning over at a very slow rate of speed, they still kick up quite a lot of dust. The unwary cameraman who stands close to the propellor blast is apt to find his finest lens damaged by dust scratches. To play it safe the scene should be shot from a ¾ side angle.

To vary the landing footage, scenes can be made from the control tower. Shots in the control can show the runway area, the actual landing as well as the tower activity connected with the landing. Arrangements should be made to photograph in the control tower. It is usually best to make these in advance.

The cameraman will need a wide-angle lens for inside shots at the control tower. There are many instruments scattered about the small circular tower and a wide-angle is the only lens capable of including enough of the locale to make it interesting. A longer focal length lens should be used for shooting the landings.

Most airline officials are very happy to work with the movie makers in planning both shooting times and actual shots of themselves as well. Much of the ground activity which should be included is best shot during the slack hours.

The larger airports have time either in the morning or early afternoon when there are no scheduled flights. During this off peak period the employees have more free time to pose or plan shots with the cameraman. Off peak shooting would include such spots as the baggage room, the flight plan office and the service area.

In domestic service the planes carry 51 passengers and a crew of 5; this includes a pilot, a first officer, flight engineer and two hostesses. To catch shots of the crew, the cameraman will have to wait until it is almost plane time. The crew seldom boards the ship before take-off time. Plane crews are always eager to pose for pictures.

Ground exposure readings, taken before take-off will give the cameraman a basis for gauging exposures from the air. Shots made through the cabin window are usually ½ stop more than on the ground due to haze. When shooting from the air the cameraman is cautioned against flare from clouds, however.

Shots can be made inside the cabin during flight without auxiliary lighting. The window space lets in enough light for exposures of about f5.6 but this should be double checked against a meter.

Shooting inside the cabin is relatively simple. As long as the camera is not rested against the side of the plane there will be no trouble from vibration. Shooting lengthwise of the plane, the cameraman can use a normal focal length lens, while shooting sidewise would necessitate a wide-angle lens to cover sufficient area.

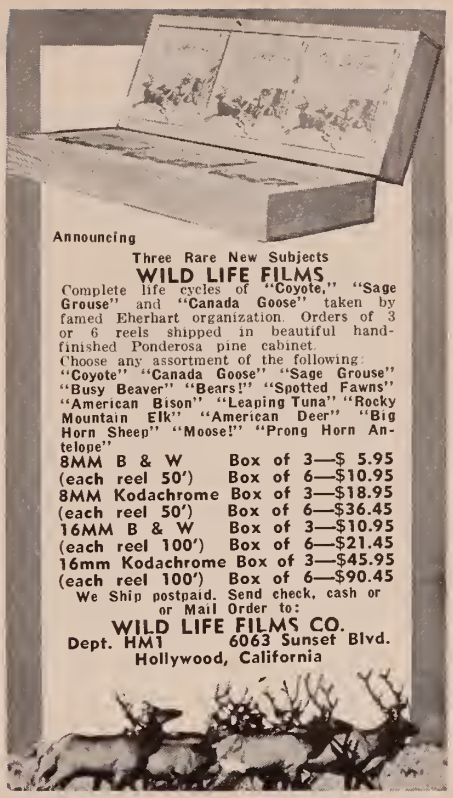
It matters little what equipment is used, however, the story is in the flight. The next time a movie maker steps up to the ticket window and a clerk asks "Where in the world would you like to go?" he would do well to remember that there are 34,000 miles of airline routes going coast to coast and continent to continent. No matter where it is he chooses to go, if he goes by air he is in for a picturesque trip. All he has to do is bring his camera and record it.

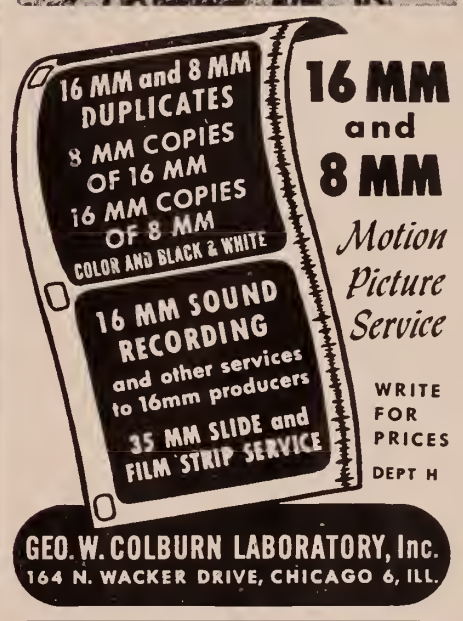
RADIO

• Continued from Page 12

shot, make the subject of your next scene one of the most popular local programs on the air. If the light is insufficient for shooting during the program, have the performers reinact a portion of the show after it is off the air .This will give you an opportunity to set up your lights to best advantage without interrupting work in the studio.

Follow this up with a shot of the





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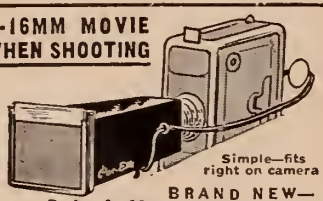
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master control room and the operator at work performing his technical duties in sending the program out over the air. Include several close-ups of the varied electronic equipment in use.

One of the most popular programs on the air today from any radio station is that which features the Disc Jockey, or more specifically, a very witty, entertaining personality who chats about this and that between musical selections usually on records. I would suggest that you make a good bit of footage of this personality at work selecting his recordings from the giant station record library and doing his stint before the microphone.

It is a good idea to include shots of very well-known groups or person who is featured on the air. Do this between scenes of the studio interiors and other points of interest within the building.

By all means do not neglect the newsroom. This seemed to be one of the most fascinating phases of radio for nearly all the people who have visited our radio station in Spartanburg. But then, all of us are more or less affected by the wonder of intricate machines that consistently beat out news from every corner of the world day and night. Of course, this is but a small part of the process that goes on in a radio newsroom.

Getting back to the engineering dept., I can almost definitely say that your future audience will enjoy several sequences of the series of operations involved in making a transcription, record, or tape recording. This will give you an opportunity to do some extreme close-up work of the recording mechanism on each recording machine.

To bring your film story to a logical conclusion, switch to a long shot of the transmitter building with the transmitting towers in the background. After establishing your location, cut to several inside views of the building showing the electronic transmitting equipment that beams the finished programs to the listening audience.

Conclude your film with a long shot of the transmitting towers superimposing your The End title over this final scene.

Of course, these few suggestions are intended merely to serve as a starter and brief outline of your production. The length or quantity of material that can be contained in a motion picture story of your local station is limited only by your imagination and ingenuity. It's virgin territory just waiting for your camera, so why not give it a try.

NEWSREEL

• Continued from Page 9

made of galvanized metal painted black, and the acid ate through. The tanks soon were full of holes, and they, too, had to be discarded.

Now, Mazzoni has tanks made of stainless steel. He had them built at a cost of $145.

All this time he had been processing the film by hand—that is, winding it through the solution on hand-turned reels. "I thought," he said, "why not motorize my equipment? All that cranking was getting pretty tiresome."

So through all the tanks Mazzoni installed a motor-driven shaft, and now all his deveoping reels are turned mechanically. Photographic men who have seen his equipment marvel at its practicality and simplicity. Mazzoni said he's been told by experts in the field that his movie darkroom has some of the best home-built equipment they've seen.

"During the war," he said, "I usually worked 14 hours a day. I'd come stragiht home, and putter around in my darkroom. I actually believe that was the only way I kept going. I get complete relaxation out of my hobby."

"People think it's strange," he said, "that I don't do movie work commercially. But I don't, and never will. If I were to do a job for somebody, I'd spend all of time worrying how it would come out. Now, it's all pleasure, and the film always come out all right."

If he hears of something interesting —something that would make good film—he shoots it, and people often try to buy the film from him. "I've never sold a foot," he said, "but sometimes I give it away. I know that having movies of some important occasion—like a wedding—means a lot."

Movie-making, even on the amateur level, has complications. On each foot of 16mm. film, there are 40 separate pictures, and sometimes things go wrong. Once, on a trip to New York with his wife, Mazzoni vowed he'd record the occasion as completely as possible. He shot movies leaving Louisville, changing trains en route, and during their visits to interesting places.

It was a color film, which Mazzoni isn't equipped to process, so as he shot a roll he'd mail it in for processing. He shot thousands of feet. When he returned home, most of it was waiting for him. Not one foot of film was usable. Something had happened to his camera.

Says Mazzoni: "It's a wonderful hobby, but is causes me some trouble. My wife never asks me to go downtown to a show with her any more. She says I don't know what's happening at all—that I just sit there and criticize the film. I guess she's right."

• Continued from Page 32

struck him. Looking annoyed and impatient he speaks off stage.

TITLE: "Please hurry!"

Scene 49: Same as scene 48 as husband finishes speaking.

INTERIOR—LOOKING TOWARDS KITCHEN DOOR —DAY.

Scene 50: Medium shot of wife coming to kitchen door with huge cooking pot. She pauses and holds it up as she speaks.

TITLE: "Will this do?"

Sceen 51: Same as scene 50 as wife still holding pot finishes speaking.

Scene 52: Close shot of husband squinting towards wife.

Scene 53: Inverted medium shot of wife standing in doorway holding up pot as at the end of scene 51.

Scene 54: Same as scene 52 as husband twists his head slightly in an effort to see things right side up. Impatiently he beckons for wife to bring it along.

Scene 55: Medium two shot of husband and wife as husband seats himself and points to the back of his head where he apparently wants to be hit as wife moves up behind him carrying the cooking utensil. Reluctantly she raises it to strike him as husband braces himself for blow.

Scene 56: Close two shot from low angle of husband waiting with his eyes tightly closed and his jaw set, behind him his wife has cooking utensil raised high. Her expression shows concern as she hesitates. After a few moments of trying to bring herself to hit him she finally lowers utensil slowly shaking her head as she begins to speak.

TITLE: "I, I cant' do it . . . !"

Scene 57: Same as scene 56 as wife finishes speaking and husband who has been tensely waiting opens his eyes, relaxes and turns towards her.

Scene 58: Close shot of husband squinting as if in an effort to correct his inverted vision. Disturbed by her lack of initiative he begins to speak.

TITLE: "But you know I've got to get hit on the head again to correct my vision!"

Scene 59: Same as scene 58 as husband finishes speaking.

Scene 60: Inverted close shot of wife still holding cooking utensil as she shrugs her defeat. Cut quickly to—

Scene 61: Close shot of husband burying his eyes in his hands as if to ward off his terrible malady.

Scene 62: Medium two shot as wife drops to husband's side and sympathetically begins to speak.

TITLE: "Maybe I can get one of the neighbors . . . !"

Scene 63: Same as scene 62 as husband bitterly interrupts and speaks.

TITLE: "Good heavens, no! I'm the freak of the neighborhood as it is!"

Scene 64: Same as scene 62 and 63 as husband demonstratively continues pantomiming his arrival home earlier. Then standing up he raises himself to his full height and speaks.

TITLE: "Drive me to the doctor's!"

Scene 65: Same as scene 62, 63, 64 as husband finishes speaking. Cut quickly to—

Scene 66: Close shot of wife from high angle as she is still on one knee near chair. Wife's expression is one of bewilderment as she seems shocked and pointing to herself looks up at camera saying "Me?"

TITLE: "But darling, you know I don't drive . . . !"

Scene 67: Same as scene 66 as wife finishes speaking and raises up.

Scene 68: Medium two shot of both as husband's expression first displays disgust and then determination as he indicates that he will drive himself to the doctor. Panic stricken the wife begins pleading with him but to no avail, he has made up his mind. Groping towards the door he leans heavily on pieces of furniture for support as his wife continues her pleading.

FADE OUT.

FADE IN.

EXTERIOR—STREET BUSY WITH HEAVY TRAFFIC—DAY.

Scene 69: Inverted long shot of street through car windshield as it moves through traffic.

Scene 70: Close shot of husband at wheel of car driving with some visual difficulty.

Scene 71: Close shot of wife seated beside him, apparently nervous.

Scene 72: Same as scene 70 as husband tilts his head as he drives.

Scene 73: Inverted medium shot of traffic scene, car in motion.

INSERT: Inverted medium close-up of traffic signal changing to stop.

Scene 74: Same as scene 70 and 72 as husband slams on brakes. Cut quickly to—

Scene 75: Same as scene 71 of wife reacting to sudden stop. She mentions something about being careful.

Scene 76: Medium long shot high hngle as their car is waiting at intersection.

Scene 77: Close shot from side of car as husband rubs his eyes. Then opening them he looks at signal.

INSERT: Inverted medium close-up of traffic signal changing to "go."

Scene 78: Same as scene 77 as husband struggles to start car. Finally manages and camera pans for a short distance to follow movement.

(Note: From here on for whatever length the filmer may desire this sequence can be padded with additional scenes. Situations are limitless that unfortunately space will not allow for scene by scene breakdown. Road hogs, pedestrians, women drivers or even a

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cop staring at the camera as the car passes may be filmed upside down as the husband supposedly see its. Intercut these, however, with shots of the wife right side up suffering through the ordeal).

EXTERIOR—MEDICAL BUILDING—STREET ENTRANCE—DAY.

Scene 79: Long shot of family car pulling up to curb, slightly bumping another car parked in front of them.

Scene 80: Medium two shot of wife helping husband get out of the car. He causes as he climbs out clumsily.

Scene 81: Close-up of husband squinting toward medical building.

INSERT: Inverted close-up of doctor's shingle.

Scene 82: Medium two shot as wife pantomimes that this is the right place and begins helping husband towards doorway.

Scene 83: Medium long shot as both enter building.

FADE OUT.

TITLE: A LITTLE LATER.

FADE IN.

EXTERIOR—FAMILY HOME —DAY.

Scene 84: Medium long shot camera gunning from next door neighbor's as both husband and wife happily walk towards their front door, camera follows their movements. Cut before they reach doorway.

Scene 85: Close-up of a neighbor looking out window or stopping work in garden to stare towards them.

Scene 86: Close-up of another neighbor calling a member of his family for a look too, they both stare.

Scene 87: Same as at the end of scene 84 as husband and wife continue walking towards their front entrance, camera still following. Husband notices neighbors looking and gayly waves to each of them as he goes.

Scene 88: Same as scene 85 as first neighbor nods his greeting.

Scene 89: Medium two shot camera on walk gunning towards doorway as both husband and wife reach it and start into house. Husband hesitates and makes wife enter first. Cautiously he begins sneaking in. Cut before he closes door.

Scene 90: Short scene same as scene 86 as second neighbors who have been watching look at each other and shrugging return to their own affairs.

INTERIOR—LIVING ROOM —DAY.

Scene 91: Medium two shot of both, camera gunning towards front door as husband closes door behind him and leaning on it sighs a deep relief and smiles broadly. Wife shows some sign of relief as well.

Scene 92: Close-up of husband as he reaches up and touches two different bandaged spots on the top of his head. He winches at his touch and then smiles as he begins to speak.

TITLE: "I feel fine! Now, how about dinner?"

Scene 93: Medium shot picking up from the cut position of scene 92 as husband finishes speaking. Wife nods her head and exits scene as husband draws himself up and pats his chest with an expression of feeling great.

CROSS DISSOLVE TO:

INTERIOR—DINING ROOM —NIGHT.

Scene 94: Medium long shot as husband and wife sitting at a well set dinner table. Both look content as they chat and serve themselves portions of food.

Scene 95: Close-up of husband happily serving himself a heaping plate full of everything passed to him.

Scene 96: Close-up of wife smilingly handing him a platter.

Scene 97: Medium shot from wife's end of table as husband finishes serving himself and sets down platter. His hand starts toward fork. Cut before this action is completed.

Scene 98: Close-up of fork setting next to husband's plate. His hand begins to pick it up but somehow it flips out of his reach towards edge of table. Cut quickly to—

Scene 99: Medium shot of husband dropping fork under table. Cut quickly to—

Scene 100: Close shot short scene of wife showing concern. Cut quickly to—

Scene 101: Medium close shot of husband pushing chair back slightly and reaching down to pick up fork under table. He gropes for it for awhile and finally reaches far enough under table so that his head is directly beneath it.

Scene 102: Same as scene 100 as wife cautions him.

Scene 103: Same as scene 101 as husband retrieves fork and raises up suddenly to bump his head on edge of table. Cut quickly to—

INSERT: Close short shot of glasses filled with water and items set on table being vigorously jarred. Cut qnickly to—

Scene 105: Medium close shot of husband groggy from bumping his head leaning back in his chair as his hand rests on bump.

Scene 106: Same as at the cut position of scene 104 of wife asking him how he is. (No title necessary).

Scene 107: Close shot of husband squinting towards wife.

Scene 108: Inverted medium shot of wife from husband's end of table as she realizes his affliction has returned and faints into chair.

FADE OUT.

THE END

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• GORGEOUS girls 2x2 Kodachrome 5, $2; 10, $4; 15, $6. 35mm Transparencies B. W. unmounted 15 for $1.35—$2; 60—$3. 35mm Negatives—10 for $1; 25, $2; 45, $3. 2¼x3¼ Negatives $1 each, 5 for $4, 3¼x5½ Photos —10 for $1; 25, $2; 60, $4. Fine Arts Film Co., Box 2084, San Antonio 6, Texas. C.O.D. Accepted Minimum $3.

• THIRD DIMENSIONAL COLOR SLIDES — 4 fascinating slides and viewer at the new low price of $2.50. Sample and list 50c. HARWOOD, Box 116H, Dabel, Dayton, Ohio.

• NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Set of eight $1.95. Sample and list 25c. SLIDES, Box 206, La Habra, California.

• CARLSBAD CAVERNS—New issue interior Color Slides—also Kodachrome Printed Post Cards of Caverns. Sample slide 50c. Catalogue 5c "TEX" HELM, Dept. HMS, Carlsbad, New Mexico.

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• "POCKET MOVIES" made from your favorite movie scene! Attractive flip books of baby playing, family frolic, newlyweds kissing, or what have you. A new exciting gift! Send for full details. FLIPIT INC., Box H, 5 Bookman St., New York 7, N. Y.

• INVENTORS: The usual first step is to have a search of the U. S. Patents conducted, so I can report on patentability. Write, without obligation. Patrick D. Beavers, Registered Patent Atty., 1011 Columbian Bldg., Washington 1, D. C.

• "HOW To Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, California.

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●

2 "How-To-Do-It" Books Every Movie Maker Should Have

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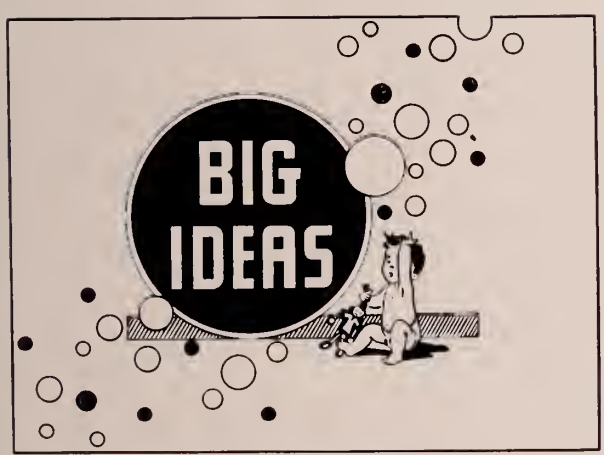
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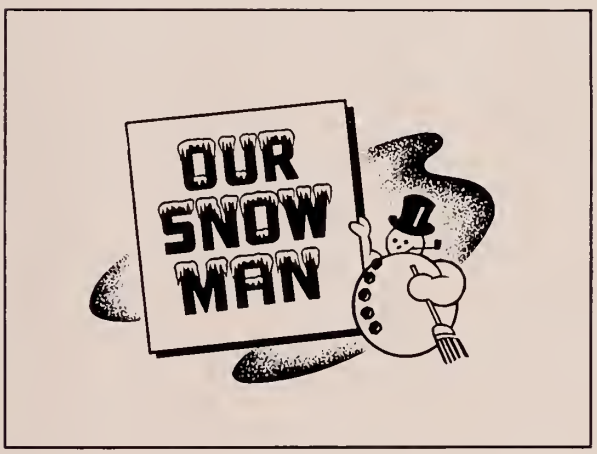
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TIMELY TITLES













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.7-inch T2.7 (f/2.5) B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted. **$ 89.95**





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With the addition of this ultra-fast 1-inch lens, Bell & Howell brings you the fifth in its series of seven outstanding lenses. Each lens covers *exactly* twice the area of the next longer lens. Each insures greater accuracy—finer, more professional results. You'll cheer them as the greatest advance in camera optics in years.

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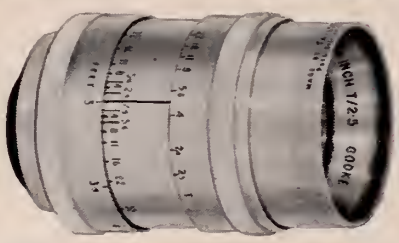


2-inch T 1.6 (f/1.4) Taylor Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snap-on mount 8mm cameras) **$ 179.95**





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Chicago 45

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies

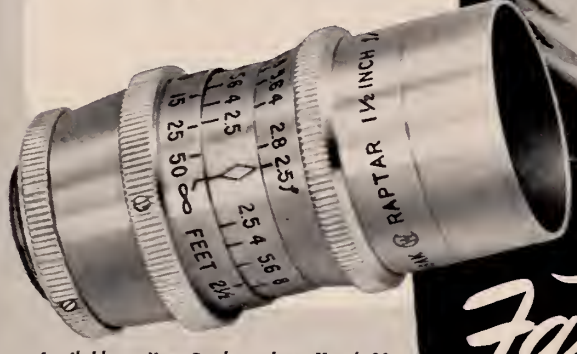
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MOVIE IDEAS—CINE WORKSHOP

The pages of HOME MOVIES magazine have long carried the popular Cine Workshop columns and more recently the Movie Ideas. Everyone has a pet gadget he is using or an idea for shooting a short sequence. Your fellow hobbyists want to hear about these and for every complete idea (with illustration for Cine Workshop) that is accepted you will receive one of these beautiful top grain cowhide Gadget Bags in the ever popular Palomino color edged in Stallion Red. It is all yours for a Cine Workship Gadget or a Movie Idea.

BACKYARD MOVIE SCRIPT

Any time is movie camera time and every one has filmed some little story telling script around the home. Send this script in to us and if it is selected for publication as a "backyard movie" you will receive one of the Gadget Bags illustrated. It is of the same top quality as the larger bag but is one size smaller. Just the bag you have been wanting for your filters, extra lens, etc.

MOVIE OF THE MONTH

All films sent in for review, whether for contest judging or not, will be screened for possible selection as the Movie Of The Month. If your film is selected, you will receive one of these large size, top grain, cowhide Gadget Bags in the popular Stallion Red color. A very durable bag that will withstand the hardest usage and a bag that you will be very proud to own. With a minimum retail value of $19.95 it will complement your movie equipment.



Value $8.95



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SPECIAL



Here's your opportunity to become a writer, have your article published in Home Movies Magazine and receive this splendid prize—The Baia Deluxe Editor and Viewer. A piece of equipment every true cine' fan covets. An article on "what to shoot" or "how to shoot it," that you feel will be of interest to all readers should turn the trick. Keep the story content to within 1000 words and accompany your story with at least three 8x10 glossy pictures for illustration. That is all there is—and if we publish the article one of these famous viewers, in either 8mm or 16mm will be sent you with our compliments.

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HOME MOVIES

3923 West Sixth Street **Los Angeles (5) California**

Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

JOHN R. GRABLE • MANAGING EDITOR

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"Cine Capsules"

IF PROCESSED film is fogged at fairly even distances along its length, it is probably caused by the film being loose on the reel and buckling out at one point, while loading or unloading the camera.

•

GOOD EDITING involves not so much knowing what to leave in the reel as knowing what to cut out.

•

TO CLEAN TRAYS and processing tanks make the following solution:

Water .....32 oz.
Potassium Bichromate ..... 3 oz.
Sulphuric Acid, C.P. ..... 3 oz. fluid

Agitate in tray and pour out. Rinse well.

•

A SMALL soft brush can be used in conjunction with the splicer to brush away scrapings before applying the cement.

•

IN TAKING SNOW scenes with black-and-white film a yellow filter will assist in cutting down the contrast between the white snow and dark objects in the scene.

•

THE MOVING parts of a projector which are within range of the heat from the lamp require more frequent oiling than other parts because the heat thins out the oil.

•

ALWAYS USE an exposure meter when filming from the air as there are so many factors which affect the intensity of the light.

•

THE COMMONEST way of getting moonlight scenes on black-and-white film is to shoot towards the setting sun cutting down the exposure about three stops smaller than normal.

•

THE *F* NUMBER of an aperture opening is the ratio of the diameter of the iris opening to the focal length of the lens. For instance, if the aperture diameter is ¼ inch when used with a 1-inch lens, the aperture number would be *f* 4.

•

COPIES OF short lengths of film can be made by running a length of film through the camera behind the film to be copied, emulsion to emulsion, and aiming the camera at the sky and running it at normal speed. Unless the sky is absolutely clear of clouds, the lens should be removed from the camera.

CLUB NEWS

MINNEAPOLIS Octo Cine Guild member Russ Wilcox, has just returned from a month's trip through Italy, Switzerland, France, England and Ireland. Pictures filmed during this trip, both still and movie, were exhibited to members of the cluub.

CINCINNATI Movie Club announce the deadline of their Amateur Movie Contest as February 19, 1951.

ROCKFORD, Illinois Movie Makers, at their annual Christmas Party, had Santa bring gifts to the sons and daughters of members. In addition, many children from the Rockford Children's Home were at the party and presented with gifts, due to the generosity and thoughtfulness of member sponsors. A mighty nice thought and deed.

ROCHESTER, N. Y. 8mm Movie Club held a discussion and demonstration of various types of movie viewers.

OKLAHOMA CITY Movie Makers Club announce the following winners in the 1950 club film contest: 16mm, H. A. Houston, Earl Hearn and Thelma Glomset. 8mm: Verna Turney, E. B. McCown and Lucille Kiester.

LOS ANGELES 8mm Club announce the following officers for 1951: President, Barry W. Dance; Vice-President, Sylvia Higgins; Secretary, Catherine Guerrieri and Treasurer, R. V. Browning.

BROOKLYN Amateur Cine Club announce that honary member B. Earle Buckle has just been made a fellow of the Photographic Society of America. Congratulations.

SANTA MONICA, Calif. Movie Makers, a cinema club sponsored by the Douglas Aircraft Corp., held a gay Christmas party for members and guests. The evening's fun consisted of motion pictures in the holiday theme, musical entertainment, door prizes, exchange of gifts and refreshments.

EL MONTE, Calif. Camera Club devoted a large part of a recent meeting to a discussion of "Titles for Home Movies," at which there was a demonstration of the various titlers on the market.

LOS ANGELES Southwest 8mm club held a Theatre Party recently, a portion of the proceeds of the ticket sales being returned to the club treasury. This sounds like a good idea for other clubs to look into as a means of replenishing an anemic treasury.

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice" 16mm Sound-On-Film Camera. Shoot full-color or black & white. Now you can enjoy your own High-Fidelity talking pictures!

$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.



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PICTURE-KILLING
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LOS ANGELES CINEMA CLUB CELEBRATES 20th ANNIVERSARY

In December the oldest and largest cinema club in the United States, the Los Angeles Cinema Club, celebrated its twentieth anniversary, installed the new officers for 1951, and announced the winners of the Annual contest. This event took place in the beautiful dining room of the Wilshire Ebell Club.

Jack Shandler, pioneer member of the club, gave an interesting sketch of the activities and accomplishments of the past twenty years and introduced many of the past presidents. These Cinema Club leaders have been, Wayne H. Fisher, C. Earle Memory (served twice), Fred Champion, Church Anderson, Franklin B. Skeele, Le Roy Bailey, A. L. Gram, James H. Mitchel (twice), Edward Pyle Jr., William Hight, A. A. Anderson, Arthur C. Karr, Harry E. Parker, Alice Claire Hoffman, Herbert F. Sturdy and Charles M. Peters.

A beautifully decorated birthday cake was wheeled to the head table where Mr. Wayne H. Fisher, the first President of the Club, known at that time as the "Cine Club," cut the cake, with the retiring and incoming Presidents and their wives looking on.

Dr. A. H. Weitkamp installed the following officers for 1951: President, Mr. Richard Reed, Vice-President, Dr. Harold Thomsen, Secretary, Mr. Harold Folsom, Treasurer, Mr. Walter W. Horne, Jr.

CHICAGO Seeburg Camera Club member Harry Boulet had two of his color films, "The Gold Diggers of 1949" and "The Ice Follies and Ice Capades of 1950" shown to members of the CHICAGO Metro Movie Club. The Seeburg Club is sponsored by the J. P. Seeburg Corporation.

SEATTLE Movie Club report that on a recent program night, three of five films shown were by brand-new members. That's cooperation and enthusiasm.

ALBANY, N. Y. Amateur Motion Picture Society screened the film "H20—N. Y." by Ray Playford, cinematographer for the New York Staate Commerce Dept.

JOHANESBURG, South Africa members filmed the Memorial Service and funeral of General Smutz, at the request of the City Council.

MELBOURNE Australia Victorian Amateur Cine Society news is heard on the air each Sunday at 10:30 (Australia time) through station 3AW.

ROCKFORD Illinois Movie Makers; "Chromatic Rhapsody" by R. P. Kehoe; "Jones Beach" by George Mesaros.

INEXPENSIVE MOVIE TITLER

Developed and produced in National Cinema Service's own plant, the "Auto Sight" movie titler is retailing for $10.95 and will fit all 8mm and 16mm movie cameras. Unique looking device automatically centers and focuses — eliminating cumbersome bases, targets, etc. Attractive, all metal construction assures studiness and precision. Comes complete with title cards, art backgrounds and instructions. Available, for the present time, only at National Cinema Service, 71 Dey Street, New York 7, New York.

What Others Are Shooting

★★★"HER HEART'S DESIRE" — 500 feet—16mm Kodachrome by O. Goetz of Chicago, Illinois. Every girl in her teens, particularly if she is a pretty girl, has a secret heart's desire. And the many magazines that appeal to a woman's glamour helps many a little miss dream of some day becoming a model. Such is the theme of the picture produced by Mr. Goetz.

The picture opens with a well-exposed street scene of our little star buying the current glamour issues. Then home and in the confines of her bedroom she dreams and wishes to become a model. Realizing that New York is the best place to offer her talents she packs and is off on what she hopes will be an outstanding career. The scenes of her arrival in New York and the futile search for a room within her means are beautifully done. No scene is held too long on the screen and one feels the hurry and bustle of a large metropolis.

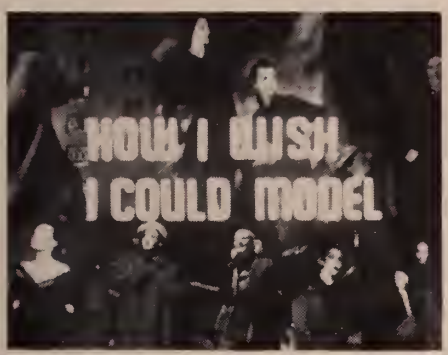
A girl friend of hers, whom she finally has come to live with, recommends a modeling agency for her to register with. She is accepted BUT then begins the rounds of prospective employers. No luck! But modeling isn't everything in a girl's life and it is at this point that romance enters the picture in the form of a personable young man. This boy is serious and goes right to work. Flowers, candy and many rounds of the city's bright lights follow. In these scenes Mr. Goetz has used the montage and implication to good intent. By use of close-ups and walking feet we are given to feel that our young couple have been to The Stork Club, El Moroco, etc.

Modeling may be a "secret" heart's desire but marriage is a very real desire in the heart of every young girl and needless to say she attains this goal. A very fine film professionally handled.



1—An attractive main title.


2—Well-composed medium shots.



3—Well-centered sub-titles.


4—Good close-ups.



5—Action and interest.



6—Super-imposed sub-titles.

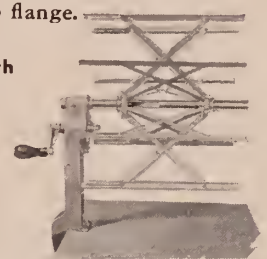
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IN HOURS



IT'S EASY WITH THE MORSE G-3 DAYLIGHT DEVELOPER

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

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STRAIGHTENERS
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The Winners
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GRAND PRIZE

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Glenbrook, Connecticut
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1. "MAXINE'S CAREER"
   By William Messner
   Teaneck, N. J.
2. "FATHER PLAYS CAMERA-MAN"
   By Joseph Salerno
   Milwaukee, Wisconsin
3. "OCCUPATION HOUSEWIFE"
   By Herman E. Dow
   Bristol, Connecticut



GRAND PRIZE

DOCUMENTARY FILMS

1. "LIVING FLORA"
   By Albert Feinauer
   Providence, Rhode Island
2. "LILLY WAS A LADY"
   By Roy C. Wilcox
   Meriden, Connecticut
3. "AH—WILDERNESS"
   By Chas. Benjamin
   Brooklyn, New York

SCENARIO FILMS

1. "FIRST DATE"
   By John C. Sherard
   Kansas City, Missouri
2. "OUTPOST"
   By Harry Atwood
   Ajo, Arizona
3. "MAGICAL TRIP THROUGH FLORIDA"
   By Frank W. Fisher
   New York, New York

SOUND FILMS

1. "MAID TO ORDER"
   By Leo Coloia
   Los Angeles, California
2. "THE GREEN SQUADRON"
   By Carlos W. Grant
   Los Angeles, California
3. "ADVENTURES OF THE SCARLET QUEEN"
   By John E. Klopfer
   San Francisco, California

SPECIAL CLUB AWARD

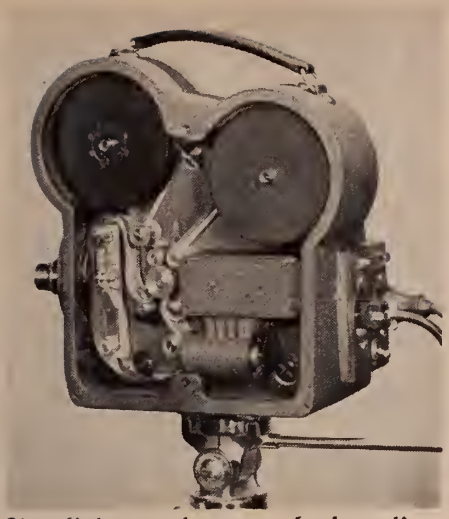
St. Louis County Amateur Motion Picture Club

for their combined efforts in producing an outstanding picture on Juvenille Delinquency

"TOO BUSY"

CONGRATULATIONS TO ALL CONTESTANTS

HOME MOVIES
February, 1951
PUBLISHED IN HOLLYWOOD



Simplicity and ease of threading keynotes the Auricon Cine-Voice Camera.

You Can Have Sound-On-Film at the Cost of Silent

By ***NORRIS J. BUECHELE***

Photographs Courtesy Berndt-Bach

MANY amateur produced 16mm films embody excellent technic. They are outstanding from the standpoint of correct exposure, prime focus and composition, and only the lack of sound accompaniment prevents them from emerging as complete and artistic productions. The obvious reason for the lack of sound has been the near prohibitive costs involved in adding sound to silent film.

The customary procedure has been to photograph on negative film; a negative sound track is then recorded, and a composite print made from track and picture, for projection. The method involves the use of three times the normal film stock, in addition to costly laboratory services of developing, synchronizing, sound editing, matching and printing. If the original photography is in color, the costs may easily double over the B & W.

Recently, the writer had the opportunity to vacation in the Hawaiian Islands, and realizing the wonderful picture possibilities awaiting him there, evolved a method for producing a 16mm Sound-On-Film travelogue at a minimum cost. 3500 feet of film was exposed, which has been edited into a complete Sound-On-Film Color movie with a running time of one and one half hours. The total cost involved was exactly the same as for the same amount of silent color film!

The technic employed contemplates the use of 16MM Single Perforated reversal film. This is supplied by all manufacturers at exactly the cost of silent film and is available in black-and-white and in color. While all dealers do not stock this film, it may readily be obtained on special order. The writer used an Eastman Cine-Special for the original photography. Models of this camera use a single claw and sprocket with teeth on one side only, thus making it possible to expose the single perforated film in this camera. Several makes of cameras, however, can easily be modified to accommodate the sound film. The Bolex, for instance, is a single claw job and may be modified at the factory for sound sprockets. In fact, practically any camera, which uses a single claw pull down on the inside of the film, may be modified for sound film by removing the sprockets and having the outside teeth ground off. It is of course essential that the camera have available a speed of 24 frames per second, and a reliable footage indicator is desirable, but not absolutely necessary.

In exposing the film for post recorded sound, it is best to first run off the customary threading leader; then either swing the turret to expose the film in

• See "SOUND" on Page 66

A TYPICAL SET-UP FOR POST RECORDING



The entire outfit is carried in one case.





1—The establishing medium shot.



2—Close-up signifies phone ringing.

Shoot a Simple Sequence with That New Camera

By LONS RAMSDELL

LAST month, in Home Movies, we talked about that new camera and what most of us do with that first roll of film. It probably turned out remarkably good for the subject matter it contained. But by now our producer is, no doubt, beginning to look around and thinking of ways to make his films tell a story. A simple little story that will show all and sundry that he is progressing. Shooting movies, regardless of their subject content, is story telling. An author will put his story on paper. The movie maker will put his on film. And putting your story on film is exactly like putting it down in black and white on paper. So, let's analyze this.

Recall, if you can, the good old school days when we were trying our best to get good grades in English Composition. We learned that we could put just so much meaning in a sentence before it became topheavy. And a group of related sentences became a paragraph or a complete thought. The same applies to filming and that is a group of related scenes comprise a sequence. And like a paragraph they MUST be broken down into sentences or short scenes as we build to a complete thought.

Suppose, for example, we are going to visit a farm that specializes in blooded poultry. If we were to write a letter to a friend telling him of our experiences we would not try to put the entire story into one sentence or without punctuation marks of any kind. This is the fault of most amateur films. They try to do it all in a long shot. Remember, regardless of what you are filming whether it is a scenic or whatever, it requires more than a long shot.

But back to the poultry farm and our letter. The opening sentence might well be; "Yesterday we visited the poultry farm of Walker Jones." So in the film we are going to produce this is our long shot or introductory shot. We shoot from a distance great enough to estab-

• See "SEQUENCE" on Page 64



3—Close-up as phone is answered.



4—Medium shot at conclusion.



ALL AIRLINES USE PUBLICITY MOVIES

An Amateurs Hobby Provides Movie Vacation

By GEO. F. STRICKLING

"How would you like to fly to Canada for a week and takes movies of the Laurentian Mountain summer resorts?"—said a voice on the telephone to me last summer. Not willing to believe what I had heard I asked the gentleman to repeat it again—slowly. After I had assimilated this wonderful invitation I accepted with polite haste. And thus started my first experience in the field of professional movie making, a beginning that I hope will not turn out to have been both the Alpha and Omega of such fun.

Trans Canada Air Lines' advertising department developed the project of having myself, as cameraman, and two ladies who present a daily TV program on NBC make this trip during the middle of August. We were to spend a day in each of five different summer resorts and to make colored movies of the various summer activities in this famous skiing territory north of Montreal. Having worked only with a Bolex 8mm camera, I had to become acquainted with Cine Special and the Eastman 16mm Magazines cameras which I rented. In addition to the two movie cameras I took my Argus 35mm for colored stills, and a supply of photofloods and a Powel-lite-gun for indoor use.

We left Cleveland on a bright, sunny morning, and since the pilots had been briefed that I was to be permitted to take pictures from the cockpit I made my way there for shots of the takeoff. The pilots had also been told to change their regular course any time I requested it, so we flew east of Cleveland's highest building—the Terminal—in order to get this familiar landmark. Out over Lake Erie, enroute to Toronto, my next desire was an aerial shot of some of the large lake freighters, but not seeing any directly in our course the pilots made a wide circle west to pick up a couple. (Now I know how a bomber feels when he levels off on his target.) Coming in to Toronto the pilots again change their course so we could approach the city from the lake in order to get the Royal York Hotel and Exhibition Grounds in the film. Between Toronto and Ottawa the pilots ascended to over 12,000 ft. in order to get above clouds for me. (The stewardess handed out oxygen masks to pilots and passengers.) The approach to Montreal was a beautiful one as we flew over rivers, lakes, and islands.

TCA public relations officials met us and conducted us on the ground tour, with our first stop at the Chalet Cochand. All hotel managers were in on the project and we enjoyed the best hospitality and cooperation each hotel could provide. Ski trails, Lake Lucerne boating, and a champion lady swimmer in a highly colored pool were high spots of this first stop. The following day we moved to the Alpine Inn and St. Adele Lodge where golf shots and artists' projects were filmed. The street leading steeply up to the Lodge had been gayly painted by a local artist. He had conceived a somewhat modernistic, elongated scene of a man chasing a woman up the several blocks long hill, and had painted this scene in splashy colors on the asphalt roadway.

On the third day we moved to the beautiful Laurentides Inn on the shores of Lac Sable in the town of Ste. Agathe. A speedboat trip, more golf, and some gorgeous pictures of riders on the woods trial were made. In the evening a square dance was held and we filmed much of these dances, together with the very cute, collegiate caller. The next day

• See "VACATION" on Page 72

"Beached"—a frame enlargement from the author's film



Clouds provide spectacular color while in flight.





The author and his equipment

(A reader from The Hague, Holland, furnishes Home Movies with this month's script. It was a second prize winner in the author's local movie club. Believing that it will be of interest to our many readers we present it just as it was received with the exception of a few minor corrections. It will provide an insight as to just what our brother filmers are doing overseas.—Ed.)

Bluebeard

By K. VAN RIJSINGE

Another in a series of Home Movies Shooting Scripts. This time from The Hague, Holland

Scene 1—TITLE: Blue-Beard.

Scene 2—TITLE: A just married couple.

Scene 3—TITLE: Camera.

Scene 4—TITLE: Scenario: K. van Rijsinge. Holland.

FADE IN.

Since 5—L. S.: The husband is sitting in the dining-room at the breakfast table. He is reading the morning paper. (MIND, we do not see his face).

Scene 6—M. S.: He lowers his paper and looks up.

Scene 7—L. S.: The movement of lowering the paper (shot 6) is going on, but now we see along the head of the husband to the door. The young woman enters with the teapot in her hand.

Scne 8—M. S.: She puts the teapot under the tea-cosy, while he folds the paper and looks tenderly.

Scene 9—C. U.: She sits down and smiles.

Scene 10—TITLE: "Have a good breakfast, my dear?"

Scene 11—L. S.: Man and wife eating all in good harmony.

Scene 12—M. S.: Man asks:

Scene 13—TITLE: "Have you had a good sleep?"

Scene 14—C. U.: She nods.

Scene 15—M. S.: The man's right hand is laying on the table. She puts her little hand tenderly on his, and smiles happily.

Scene 16—C. U.: He says:

Scene 17—TITLE: "Darling, I have to go on a journey for a few days."

Scene 18—C. U.: She nods assent, but her face clouds over a little.

Scene 19—M. S.: He looks at his wrist watch.

Scene 20—C. U.: Wrist watch. 8:20.

Scene 21—L. S.: Breakfast is finished.

Scene 22—C .U.: The man's hand puts down his knife and fork.

Scene 23—C. U.: The man's hand takes his coat off the coat-stand in the hall.

Scene 24—M. S.: He puts on his coat and takes his portfolio.

Scene 25—L. S.: While action of shot 2 4is going on his wife comes out of the dining room, to say good-bye to her husband.

Scene 26—M. S.: He takes his key chain out of his pocket and gives it to his wife.

Scene 27—C. U.: The keys changing hands.

Scene 28—M. S.: He points to the keys and while pointing upstairs he says, laughing but still threatening:

Scene 29—TITLE: "Here are the keys, but, mind do not look in the little room."

Scene 30—C. U.: The wife's head nods, a little astonished.

Scene 31—M. S.: He embraces her.

Scene 32—E. C. U.: The kiss.

Scene 33—M. S.: The end of the embracement.

Scene 34—C. U.: The front door closes.

Scene 35—C. U.: The door of the room opens.

Scene 36—L. S.: The young woman goes to the window and waves her hand.

Scene 37—L. S.: Her husband in the street waves too.

Scene 38—M. S.: She still waving.

Scene 39—L. S.: He walks down the street, looks back again and waves . . .

FADE OUT.

FADE IN.

Scene 40—M. S.: The drawing room in the evening. Some table lamps burning. She is sitting in an easy chair. She is reading a book.

Scene 41— C. U.: She is yawning and looks up.

Scene 42—C. U.: The timepiece. 10:30.

Scene 43—M. S.: She closes the book and stands up.

Scene 44—L. S.: She walks out of the room.

Scene 45—M. S.: Wife locks the front door.

Scene 46—C. U.: Hand pushes the bolt.

Scene 47—C. U.: Hand turns the key.

Scene 48—M. S.: She takes the key out of the lock and sees the key of the forbidden room.

Scene 49—C. U.: She is pondering while looking at the key.

Scene 50—E. C. U.: Key of the little room tapping on her hand.

Scene 51—M. S.: She walks upstairs.

Scene 52—L .S.: She is going to the bedroom, but comes along the door of the forbidden room.

• See BLUEBEARD on Page 71

Suspicion is aroused



A low light emphasizes horror



Reaction shots are good



Indoor Lighting for Your Home Movies

By HAL COOLIDGE

All Photographs by the Author

MANY amateur cinematographers have held back from the shooting of interior scenes because they felt that such lighting required a lot of expensive equipment and a great deal of specialized knowledge. All that is probably true if you're thinking of lighting a stage for RKO, but not if you're working on your own. I don't mean that you can go ahead and throw any kind of lights any old way and come out with a picture. What I do mean is first, that you don't require a lot of expensive equipment and secondly, you can learn just the same as the lighting experts did. Nobody was born with lighting knowledge, so if others can learn you can too.

As far as expense, you could go out and spend several hundred dollars without half trying, or you could get a couple ot photoflood reflectors, clamp-on, and have a good start. The lighting equipment that the amateur requires, or can use, is not particularly expensive and some of it can be home-made.

Your first step, in planning to become equipped for shooting interiors, is to decide just how much you can spend or want to spend. If that covers all you need, well and good. If it doesn't, why not use a little ingenuity and elbow-grease and see if you can build what you want?

The simplest and cheapest manufactured equipment is the old reliable clamp-on reflector, for eithers the No. 1 or No. 2 photoflood. I personally prefer those built for the No. 2 flood, as the lamps can easily be changed to No. 1 if less light is required and the flood effect is still sufficient. Such lights can be clamped on the back of a chair or many other places and can be positioned where they will do the most good and give the desired effect. If it is possible to acquire a couple of extension light stands with cross bars, you will have very effective lighting tools. By using two reflectors on each stand, you can light quite a large area by using No. 2 bulbs.

Spotlights are very handy items, both in the dinky and larger sizes. A 500-watt spot can furnish some very dramatic lighting effects and is not very expensive. Even a spot can be home-made and do a surprisingly good job. You have probably all seen, at one time or another, a drawing of a spot made from a deep tin can with a socket in the bottom and using a No. 1 photoflood. Thirty minutes should make you one like this, including installing the socket and cord.

There are at least two manufacturers that make a portable 2-piece reflector which is shaped like a suitcase. This unit splits in half and each half is a complete little broad with three No. 1 photofloods with curved reflector behind them. These are built to operate with only the No. 1 floods, so No. 2's should not be used in them, as the wiring was not designed to handle the heavier current load of the No. 2. If you have a light such as this, you have two small broads that can be used for a number of things. Used in front-lighting, a fairly large interior can be covered for good exposure.



A single spot for mood lighting

Another handy item is a boom light, but these can be a rather expensive item. In the November, 1949 issue of HOME MOVIES Magazine, in the Cine Workshop section, are the construction details of an exceedingly simple boom light that performs surprisingly well. Knock it together in your spare time and you will have added a very handy lighting tool to your kit.

The average cameraman seems to forget that reflectors are quite properly a part of the lighting equipment. The improvement in pictures due to the use of reflectors more than compensates for the little time and cost of making them. They are very easy to make and can be assembled in a readily portable form. The new packaged aluminum foil is a natural for backing reflectors and is easy to apply and cheap to buy. If you are really serious in your picture making ambitions you will make and use reflectors, as they will add sparkle and brilliance to your pictures. If you want some ideas on materials and methods, read the article on reflectors in the August, 1949 issue of HOME MOVIES Magazine. All the materials mentioned in that article are available now, at a possible slight increase in cost.

After getting all your equipment the next point is the how and why of using it. When I say "getting all" of your equipment, I don't necessarily mean everything I've mentioned here. Remember, a couple of reflectors will

• See "LIGHTING" on Page 70

One light in reflector casts harsh shadows



Two lights soften shadows but double them



The use of reflectors cuts undesirable shadows



Make-Up for Color Film Should Be Perfect

By MAX FACTOR, JR.

Noted Make-Up Authority For Hollywood's Stars

In the December issue of Home Movies Magazine, Max Factor, Jr. talked about the prime necessity of color make-up. This is one phase of amateur movie making that is so apt to be overlooked. Particularly is it important to see that the male characters in your production have the proper make-up. This month he goes into detail as to just how to make up for color film.

A WOMAN with a very fair skin requires just one item of make-up in a professional shade: Pan-Cake Make-up No. 23-M. All of her other needs for color film are met with everyday society make-up shades: Pan-Cake Make-Up, Olive; face powder, Natural; Creme Rouge, Raspberry; dry rouge, Raspberry; eye shadow, brown or gray; lipstick, Clear Red No. 3; brown or black eyebrow pencil; brown, brownish-black, or black eyelash make-up.

A woman with a medium or dark skin won't need any professional make-up shades. She requires Tan No. 1 or Tan-Rose Pan-Cake Make-Up, or Deep Olive Pan-Stik Make-Up. All the rest of her make-up materials should be in the same shades I just listed for women with fair complexions.

There's one professional make-up material that all men need for color film appearances, regardless of their complexion colorings, and that's Moist Lip Rouge T-3.

Men with light or medium light complexions need no professional make-up material other than the Moist Lip Rouge T-3. All other make-up for them you can get anywhere: Pan-Cake Make-Up, Tan No. 2 or Pan-Stik Make-Up, Natural Tan; face powder, Tan-Rose; dry rouge, Raspberry; eye-shadow, brown; eyebrow pencil, brown or black.

Dark complexioned men need only one professional make-up shade: Pan-Cake Make-Up K-1. If Pan-Stik Make-Up is preferred, it should be in the everyday shade, Golden Tan. All make-up materials other than the always required Moist Lip Rouge T-3, should be in the same society make-up shades listed for men with light and medium complexions.

Men with very tanned complexions using Pan-Cake Make-Up need the professional shade K-2. Pan-Stik Make-Up, if used, should be in the society shade, Golden Tan. Face powder, Sum'r Tan. All other materials should be in the same society shades already listed for men.

For Kodachrome work, apply rouge and lipstick a trifle more heavily than a woman ordinarily would for her everyday make-up.

But if you're using Ansco, don't make rouge or lipstick color quite so apparent. Keep the applications at least as lightly applied as those of an everyday make-up.

If a brunette has exceptionally dark hair and complexion tones, use a Blue Red No. 3 lipstick to get complementingly deeper lip tones. No matter what feminine hair and complexion tones may be, use a Rose Red No. 3 lipstick if you want a definitely rosy lip tint effect, rather than a purely crimson one.

If you apply lipstick too thinly in the first place, or blot too much of an application off, this will show with an orange tone on your film and on the screen. A lipstick application must have some real depth if you are to be sure that the unwanted orange won't show up.

If you are shooting outdoors and are using reflectors, apply rouge to cover a larger area of the cheeks than you otherwise would, in order to compensate for the color loss which the added light

• See "MAKE-UP" on Page 68

The proper way to apply Pan-Cake make-up is demonstrated by Kathereen Kelly.





Little "cowboys" have a field day with "Crash" Corrigan

Travelogue No. 1

A Weste

Yo

By HOME M

MANY an amateur filmer, making a trip to the film capitol of the world, has often wished that it was possible to visit some of the large outdoor settings used in motion pictures. Many would be happy and content just to look and study these mammoth fronts, but to be able to spend a whole day actually shooting on the same sets that have produced motion pictures seen at home, would be an amateur's paradise. Well, it can be done.

Your reporter, for some time, had heard rumors of a fabulous movie ranch located close to Los Angeles but it was assumed that it was only for professional use. However, we decided to drive out and investigate.

Going north on Sepulveda Boulevard, and about one mile north of the town of Sepulveda, we turned left on route 118. As we approached the town of Chatsworth we drove down an avenue of orange groves that were in full bloom. The road, lined with Eucalyptus trees, gave off that refreshing odor that only desert air makes possible. But just the other side of Chatsworth the scenery abruptly changes — changes from the

flat desert country side to a winding beautiful mountain pass. This is the famous Santa Suzanna Pass over which the first gold was shipped to the assay offices in the San Fernando valley and Los Angeles. Paved today, it still follows the original stage coach trail. As you wind up and around the large boulders you begin to recognize some of the western scenery viewed on your local theater's movie screen.

Starting down the pass, a large sign set among the rocks proclaims Corrigan's Movie Ranch. Turning off on a gravel road we soon come to the entrance gates to be welcomed by dynamic Bill Shenk. On our inquiry as to the possibilities for amateur filming his reply was: "Heavens sake son, we encourage it!" Incidentally. Bill is quite interested in the amateur and goes out of his way to be helpful. He feels that the amateur of today is the professional of tomorrow, whether it is acting, sound or camera work. He claims



SETTINGS FOR WESTERN SHOOTING ARE UNLIMITED

etting for lovies

PHOTOGRAPHER

his greatest ambition is to mold the future of the untrained and help make them the stars of tomorrow.

With this welcome, we begin to feel quite at home. Bill tells us quite a little background history of the ranch and of that fabulous character "Crash" Corrigan, who is the owner. One would have to look far and wide for an adult or child who does not know of "Crash". Not only for his picture work but for his Rangebusters program on television. Wondering where we can find this man, Bill's hearty—"Just drive up the western road—can't miss him"—starts us into the ranch proper. Swinging by a beautiful new ranch-type home, we make a sharp turn and a whole new world, or old world rather, greets the eye. The immediate feeling is that you are back in the days of the roaring '90's. On our left is an old saloon with traditional hitching posts, the laundry and all the other buildings that make up a true "western street".

At the far end of the street we see a group of people surrounding a man and as we get closer we find it is no other than "Crash" Corrigan himself. He is surrounded by "small fry" from all over the country who are getting his autograph while the parents are shooting pictures to their heart's content. He loves children and they instinctively feel it. They are right at home. We edge through the crowd and introduce ourselves. His amiable—"Home Movies Magazine—eh? Was a'wonderin' when you was a'comin' out and see us!" opened further gates. Crash is quite an amateur photographer himself and understands the amateur's picture making desires. He stopped long enough to give us further instructions on things to see and photograph and, after posing for a picture, we left him.

From the western street scene we turned right for a short trip thru Robin Hood's Forest. The trail down the middle immediately brought back memories of those chase scenes in Robin Hood pictures. On one side of this trail is a very smooth road for the cameras to follow the chase action. Then a winding road past old adobe buildings and up into the rocky ravines that have caves and mining shafts for pictures of this type. At the crest of the hill an amazing sight is seen. Looking down, you see the old stokade where such famous picture as "Fort Apache" etc. were shot.

And every other place you look are amateurs shooting movies of one kind or another. This is truly a photographers paradise with scenery made to order and all truly authentic. Cameras are everywhere and the cry "action, camera" can be heard around every movie set.

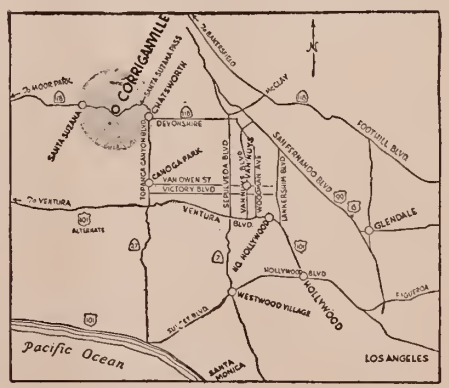
Yes, here is the answer to the movie studio problem when you come to Los Angeles for your next vacation. Take home many scenes that will make your audience wonder how you managed to get inside.

Incidentally, the grounds are only open to amateurs on Sunday as during the week all the time is consumed by the professional producers. Just 29 miles from Hollywood it will make an enjoyable shooting day—so figure on a western movie soon.

Crash and Buck Hale join a movie sequence



A handy map to Corriganville



MOVIE

by THE READERS

IDEA GAME

The title of this column Movie Ideas brings to mind an excellent and at the same time fun-provoking way to get a group of cine addicts to contribute as individuals to an idea for a movie story.

All plots are composed basically of characters involved in conflict with a solution usually being found to close the story. The components of a good plot, therefore, can be listed as being made up of characters, conflict, and the solution to the conflict.

Get your group together and have three small sheets of paper distributed to each person present. Have each fill in a character or personality idea on one sheet and label that sheet as *character*. Take the second sheet and have each describe any possible obstacle that could be imagined. Label this sheet as *conflict*. Do the same with the *solution* to the conflict which the character is involved in.

Now the fun begins and the possible ideas emerge. Have those present send all the slips marked character to the person on the right, those marked conflict to the left, and the solution to the person sitting opposite. All those present are then invited to describe and build on the plots they have received.

The best idea or ideas are chosen and the rest of the group may be allowed to elaborate with various suggestions. No doubt the original plot will change a great deal but everyone will have enjoyed himself, the creative powers will have been stirred, and chances are you will have ended up with some good *Movie Ideas. (By Carl B. Anderson, Detroit 5, Michigan)*

SPINNING EXPLOSION

Anybody with a phonograph in the house can make this title, and acheive a professional look. Just remove the spindle from the turntable (on most modern phonographs you can remove the spindle by merely lifting it out.) Now — cover the turntable with a piece of fabric or paper (colored poster paper for Kodachrome). Tape the paper to the edges of the turntable. Then take block letters, as found in any letter set, or they can be carved from soap or Balsam wood, — and spell out the title, laying the letters down on the turntable, and lining them up with a straightedge. Shoot from above. When you've shot enough footage to read the title twice — here comes the fun! Turn on the phonograph! As the machine warms up, your title will spin around once or twice intact — and then when it really gets going, the letters will fly off in all directions — thanks to centrifugal force! Thus your title becomes a spinning explosion! Note: For 16mm — try reversing your camera when shooting this—the letters will spin from every direction into an orderly professional title!

SLATE TITLES

Here is an extremely simple title for movies of children. It works particularly well in color. Materials: One schoolboy's writing slate (about 20 cents), Chalk (About one cent), or colored chalk (Pastels, about 5 cents apiece). Just write your title out on the slate— no need to be careful about your printing — the more childish the better, lay the slate on a pleasant background (A rug or turkish towel works swell), and shoot! Or — let the child himself, if old enough, write the title while you film him doing so. Or — since these slates have two sides for writing Write half the title on one side, and the other half—the punch line — on the other. Then turn it over while filming! For color — you can achieve really beautiful, dazzling results by writing each letter on the slate in a different brilliant color — using thick, free strokes. Happy titling! *(By Allan Sherman, Jackson Heights, L. I.)*

HOME ANIMATION

I would like to pass along some information that I hope will be presentable for the "Movie Ideas" and will prove of interest to your readers. This is my own technique for producing "Animated Sound Movies". I have worked wonders by it. I picked up a child's phonograph record at a music shop recently and after listening to it several times, I went to the dime store and purchased several rubber animals to fit the characters singing and talking on the record.

Next, I constructed a small set using dollhouse furniture and other items from the dime store. After listening to the record again and writing down the probable movements of the characters on the record, I began my cartoon and, by the way, I don't have a single frame release on my camera, so I just tripped the starter button lightly for each exposure. I moved the rubber animals about following the action on the record, being careful to move them only a fraction of an inch for each exposure. To make a long story short, when I got my film back from the laboratory I was overwhelmed, except for a few instances. My cartoon was perfect and, after titling it, the record and film were right together from start to finish. Anyone can make this type of cartoon, and children I have shown it to want to see it again and again.

I'm not a very good hand at drawing, so I'll just send you a picture out of a catalogue of the kind of rubber animals I used. *(By Geraldine Smith, Spartanburg, S. C.)*

TIMELY TITLES

Decorative spots to dress up titles and supplement Home Movies' Timely Titles can be found often in travel booklets, ads, and magazines. By checking through old magazines before they are discarded, the home-movie fan can build up quite a stock of spot illustrations to use later on his films. Illustrations and lettering are simply pasted on cardboard of the right size and photographed. Color may be added with poster paint or by using a colored filter over the camera lens.





filter over the camera lens. *(Arminta Neal, Arvada, Colorado).*

FILM SAVING

Many of us have spoiled unique shots by exposing our reels before the initial perforation, the official start of the guaranteed number of feet of film. Being the first scene on the reel, these

EAS

shots are usually quite important. Our footage-indicator is usually not critical enough to find the safe zone exactly. The catch in this deal is that most of us do not know that the perforated serial number is already present in unexposed film.

So if you really want to be sure that you are exactly on the first frame of the number of feet you bought, you unscrew the lens, set the camera on 8 frames per second, look straight into the shutter and press the exposure-button. At a certain moment, and surprisingly very much later than you would guess, you will see the perforations pass the frame-opening, very easily visible at that. Now you stop your camera, put your lens back on, reset the speed and shoot your first scene. Needless to say that you use the first 6 or 10 frames of each reel to film your identification card.

STICK ON TITLES

Here is how a little magic can facilitate title-filming. Vertical, horizontal, upside down, tilted or hotchpotch. And anything you want to use in your titles provided it is not heavier than thin cardboard, either purchased or tailor-made.

First you cover a piece of masonite, any size, with a similar sized piece of velvet, thin felt or other material with the same type of texture. Next you buy some coarse sandpaper and glue pieces of this against the back of your title letters, background pictures etc. Cover as much of the surface as possible. That is all. Your title will stick to this background in any position and stay there. Perfect for animation or tripods that cannot look all the way down. *(Robert Turfboer, M. D., Lago Colony, Aruba. Neth. Antilles.)*

OLD TIME TITLES

Some of us who are old enough to recall the silent moving picture days will remember the slides the Management used to project during intermission periods. Many of these were quite humorous. Here are a few the writer recalls; you may remember others: "Ladies Will Please Remove Their Hats," "Don't Expectorate On The Floor. "Remember The Jhonstown Flood," "Will The Lady With the Crying Infant, Please Remove It From The Premises?" These pithy sayings were usually accompanied by a humorous illustration.

You don't have to be an artist to draw the illustrations. Just a simple line drawing to get over the idea will do. The drawing should be made just large enough to fit your titler. The illusion of changing slides is accomplished by having one drawing mounted alongside another. After the first slide is photographed, the second one pushed into place and displaces the first one.

You will be delighted with the response of your audience, as these slides never fail to get a laugh. If this short reel is shown right at the intermission period, it will serve as a nice bridge between the feature films, and put your audience in a good humor for the second portion of the show.

COLORING BLACK & WHITE TITLES

A very effective and simple way to get color in the black and white titles furnished in Home Movies is to use a filter over the lens of the movie camera. I have used a blue filter on the lens with daylight Kodachrome in daylight and have had very nice blue titles. I have also used an orange conversion filter in the same way on daylight Kodachrome and have gotten an orange title which compared almost perfectly with the same title as given later in the title section of Home Movies. It was "Record Picture Presents" which I first received as a black and white title, and was later issued in Home Movies as an orange title. Smaller differences could be arrived at by using daylight film indoors and again tungsten film both indoors and with daylighting would give slightly different color effects. The simple matter of either changing film, filter or lighting would supply several shades of blue or orange colors. I find this method much simpler to get color in my black and white titles than tinting or toning the titles. Furthermore, the same titles could be used either in black and white or with different coloring in the same simple manner, at a later date. *(Edward W. Gallant, Alaska).*

COLOR FILM TITLES

Inexpensive color backgrounds may be accomplished for your color films by purchasing in your local 5c & 10c store desk blotters of various colors. The colors are good, and the size of the desk blotters is fine for use with metal cast, wooden, and cardboard letters. They make for easy and quick title composition because of their size, and are easy to center in your camera's view-finder when shooting straight down from a tripod.

In using colored desk blotters for backgrounds for your letters, first review your film for title copy, and make a note as to the general over-all color of the scenes between which each title is to be inserted. You can retain, then, the color in your title by selecting the color blotter that will most nearly match the scene color tones.

If a title is to be cut in between sequences having a sharp break in color, i.e., from red to blue, these blotters lend themselves to a bit of movie legerdemain by the process of double exposure. It means more work (fun), however, and the results in audience reaction constitute the reward. This calls for running the same length of film through the camera three times: (1) For the title wording. Place your white letters on a jet black (dull finish) background, and shoot. Make a note of the footage consumed in this title. Rewind the film to the starting frame of this title. (2) Place the red blotter in position, and without using the letters this time, shoot two-thirds of the length of the title, fading out completely by the time the two-thirds length has been exposed.

Rewind again to the starting frame of the title. (3) Place the blue blotter in position, and with the dust cap over the lens, run the camera (without exposing any film now) for one-third of the footage used in the original title exposure. Remove the lens cap and shoot the remaining two-thirds of the footage of this title, starting from a complete black-out and gradually fading in to a full blue background for your white letters.

This provides a smooth transition from red to blue in the background and your letters remain at a constant exposure.—*(By W. Ned Mikusinski, Swarthmore, Pennsylvania).*

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

IN TAKING STATIC SHOTS where the lens is not fast enough for prevailing light conditions, shooting at 8 f.p.s. for twice the normal number of seconds may overcome the difficulty. The 8-frame speed cuts the shutter speed in half, thereby doubling the length of exposure.

Look on Page 43 for valuable prizes for contributing that movie idea you used in your last film.

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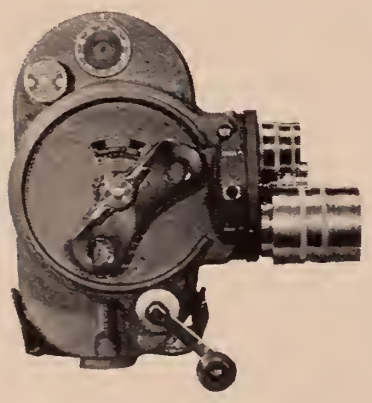


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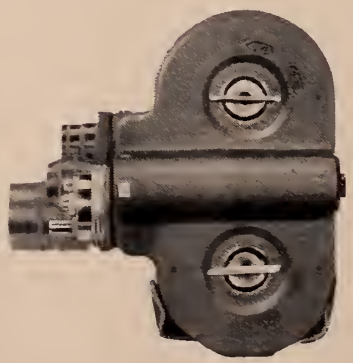


7 film speeds . . . 8, 12, 16 (normal), 24 (sound), 32, 48, and 64 (true slow motion) frames per second.

Critical Focuser permits you to look through the lens for precise visual focus on the subject.

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Film Plane Mark clearly shows position of film plane within camera for accurate focusing measurement.

Turret Head accommodates three lenses for instantaneous change.

Taylor Hobson Cooke Lenses

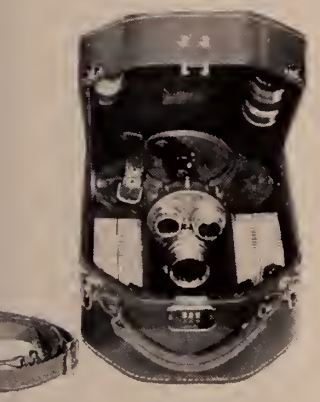
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Tripod Table Top

We have only a combination living and dining room in which to show pictures and with five in the family it was quite a chore to set up a card table to hold the projector when we wanted to show pictures Many. a showing was spoiled by someone bumping the table or having to cross in front of the projector to answer the phone.

To solve the problem I made a simple table top for my tripod. I used a Bolex tripod which is ideal for supporting a projector. I have used the



Projector mounted on table top tripod.



Plate attached to base for tripod screw.

table top for everything from my little Revere "88" on to Ampro Portable Sound Projector. In showing pictures away from home I usually have my tripod with me anyway and the small table top is now standard equipment and our hostess does not have to tear her house up for a picture "Nut" to display his handycraft.

I believe the pictures will give you enough information to see how this simple gadget can be made. *(By H. L. Smelser, Wenatchee, Washington).*

Unipod from Tripod

I have personally found the Senior Model Quick-Set Elevator Tripod the finest aid of its kind for use with my Bolex camera and also for my still camera.

However, there are occasions and places where a tripod of this weight and size prove cumbersome. Having found that many of my hand held shots resulted in apparent unsteadiness my first impulse was to add a unipod to my equipment.

A deflated wallet at the time gave me time to cast around for a substitute idea with the following result that has proven entirely satisfactory.

I removed just one leg of my present tripod, which is very easily done, and inserted a screw topped plug into the upper end after having it turned down to size on a friend's lathe. The plug I used was fashioned from an aluminum camera grip handle I had laying around. Boring a hole through the plug in line with the bolt holes in the leg I secured the plug with a peg to which a loop handle could be fastened.

The big difference in weight and handiness has made this gadget a favorite piece of equipment with me and I feel proud as Punch in making the adaption and thus getting double use out of my tripod.—*(By Ken Haldane, Seattle 7, Washington).*

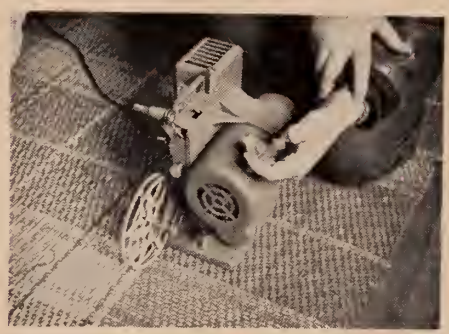
Hypo Needle for Oil Can

I have tried all sorts of small oil cans, dip sticks, toothpicks, needles, etc., in oiling the projectors I have had in the last 20 years.

Most any method usually puts more oil around the oil hole than in it, especially when oiling a partially hidden motor or shutter bearing.

I have found that a hypodermic needle puts the oil even into the most remote spots.

If your family doctor doesn't have an old hypo needle he's ready to dis-



The hypo needle used as an oil can

card, you can purchase one at the drugstore.

Photo shows such a needle being used to oil the front motor bearing on an Eastman Model CPC — 8mm projector. The oil hole for this bearing lies below a larger access hole in the motor casing. *(By Edward B. Denehie. Tere Haute, Indiana)*

Hose Coupling Fade Device

A good many times I've wanted to fade-in at an aperature other than at the widest or maximum opening. A device which would give me a visual means of controlling the speed of the fade-in and enable me to stop on the pre-determined exposure accurately was needed. The other week, while in a hardware store, I found the answer to my problem. A small clamp 15/16" in diameter with a wing-nut, such as used for hose coupling, caught my eye. Now all that is needed is a narrow strip of metal, two and a half inches long, which



The completed fading device

when soldered to the opposite side of th ewing-nut would extend above the view-finder an inch and a half or so. The strip of metal I used is a label or name plate holder about¼" wide by 2½" long. The ends were cut slightly to square it. A "bit" of solder is used to bind the strip to the clamp, and you have a simple gadget which will enable the user to iris-in at any given stop. Here is how it works. First, set the camera lens for the correct exposure and place the device on the lens barrel with the metal strip extending exactly across the upper right hand corner of the view finder and tighten wing-nut sufficiently to hold firmly. The filmer is now ready to fade-in on a scene. Move the lens barrel by pushing on the metal strip to the left as far as it will go to position the lens to its smallest opening. When ready to "shoot", slowly push the metal strip to the right until it appears in the upper right hand corner. Stop at this point as the lens is now on the number which was selected. The scene is smooth ly and completely faded-in and the camera is stopped when the desired footage is taken.

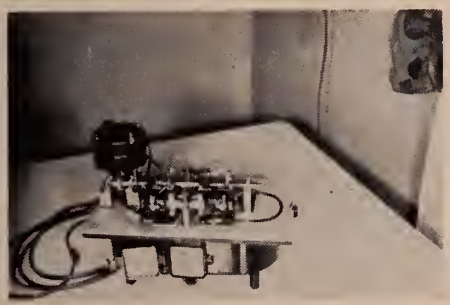
A fade-out, naturally, is just the opposite, and can be made with or without a fading device of this sort. But with it, the lens can be remote-controlled and

WORKSHOP

the filmer will be sure no finger will accidently get in front of the lens. *(By Elmo Hayes, 548 Pemberton Ave., Lexington, Kentucky.)*

Tank Conversion

I am enclosing a picture of a Morse G-3 developing tank I have converted into an automatic developing tank. The tank as it is now will develop continuous lengths of movie film up to 100 Ft. automatically with no adjustments necessary. I am sending this in the hope that it will be of interest to you and Home Movies Magazine. Whether anyone has come up with a conversion like this or not I do not know. The complete cost of conversion is about $38.00 for parts. *(By George Sawyer, Voluntown, Conn.)*

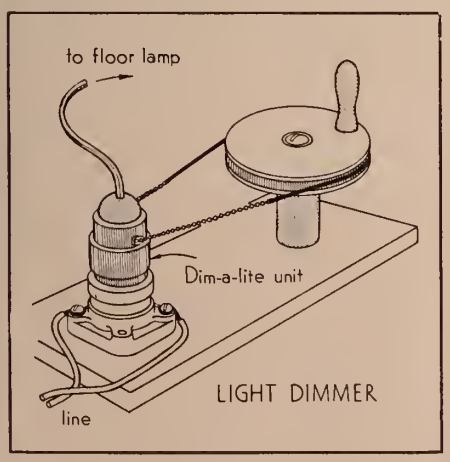


Automatic developing conversion

Light Dimmer

A professional touch to presentation of movies in the home is effected when the room light is gradually dimmed as the projector is started — similar to practice followed in movie theatres. Movie amateurs can produce this effect using a floor lamp for room illumination, and the dimmer pictured below.

Crux of the device is a regulation Dim-A-Lite unit obtainable from most any electrical supply house. This is screwed into a porcelain socket mounted on a baseboard, as shown in sketch. Lead from floor lamp is plugged into a Dim-A-Lite.



● Fader uses Dim-A-Lite.

Smooth control of dimming device is obtainable by mounting a grooved disc of wood fitted with handle on a block adjacent to the Dim-A-Light. The control chains which extend from the device are connected to a length of cord which extends around the disc. By turning the disc by its handle the Dim-A-Lite is rotated to raise or lower the line voltage leading to floor lamp. The complete unit may be mounted near the projector or on wall of projection booth.—*Everett Billings, South Pasadena, California.*

Measure It

When shooting movies indoors, film is often wasted through improper exposure or out-of-focus because the photofloods were placed at incorrect distances based upon guess, or distance from camera to subject erroneously calculated. Such errors can be eliminated by employing the extension cords used in supplying power to your photoflood lamps. By marking these cords off in feet and indicating the footage marks with a stripe of white paint applied every 12 inches the length of the cord, they may be used to measure distances in setting up photofloods or camera. —*Dr. Hubert A. Wagner, Philadelphia 26, Pennsylvania.*

Ink For Glass

An effective ink for printing titles on glass—an ink that won't run, etc.—may easily be made by any amateur from the following formula:

Glycerine	40 parts
Barium sulfate	15 parts
Ammonium bifluoride	15 parts
Ammonium sulfate	10 parts
Oxalic acid	8 parts
Water	12 parts

Mix all parts by weight. The viscosity may be adjusted by adding water. Use the mixture in a well-ventilated room.—*Wm. McGee.*

A Weather Movie Without A Camera

Here is the method I used in making a night weather-effect sequence on movie film without any actual photographing.

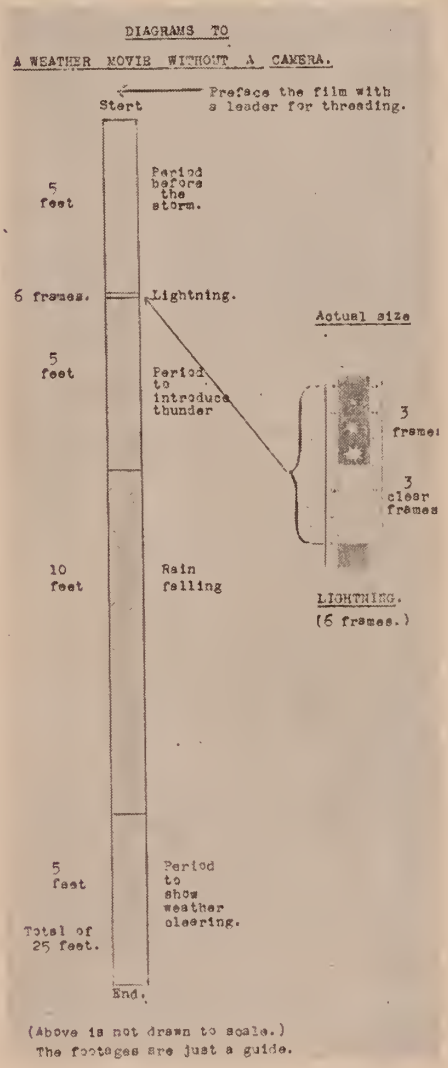
Use any length, up to 25 feet of old black-and-white film which has been hopelessly underexposed or partially light-fogged.

The first 5 feet can represent the period before the storm, in which old scenes from underexposed night movies could be utilized.

Next by using a drop of hot Carbonate of Soda solution in the centre of three consecutive frames, remove the emulsion in a jagged circle, increasing in area, followed by three completely clear frames. This is the simulate a flsh of lightning. Splice on unexposed film for preference, being free from scratch marks.

Follow this with about 5 feet of light-fogged film again, to allow the period for the thunder, which I provided with a sound-effects record.

The rain sequence of about 10 feet is then prepared by scratching the emulsion side of the film at a slight angle in the same direction. Use fine emery paper, pressing lightly and evenly with straight scratches.



The Weather Movie Strip

Conclude the film with about 5 feet of same film as at the beginning, which shows the weather clear again.

The above was done on old black-and-white 16mm film, and though only a short illusion, it is rather novel, and can be very realistic if music and sound effects are cleverly introduced.

(Mr. M. E. Tribe, Richmond Street, Inglewood, New Zealand.)

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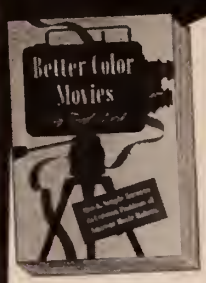
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PRODUCT NEWS

BUYER OF 2,000,000th DA-LITE SCREEN WINS VALUABLE PRIZES

When Kenneth H. Hill, 825 North Trezevant Avenue, Memphis, Tennessee recently bought at 37-in. x 50-in. Da-Lite DeLuxe Challenger Screen, he had a very pleasant surprise. Upon opening the carton, he found a Gift Certificate awarding him two valuable prizes. One was a $25.00 United States



Savings Bond. The other was the refund of the purchase price of the screen. Mr. Hill is shown here holding the bond and the check which he received from Da-Lite Screen Co.

The reason for the award was that the screen which Mr. Hill selected happened to be the *2,000,000th screen* made by Da-Lite. To commemorate this event and also *Da-Lite's 41st Anniversary*, Gift Certificates were attached not only to the 2,000,000th screen but also to forty other Da-Lite Screens produced during Da-Lite's 41st year of making projection screens.

The Gift Certificates award prizes to the buyers of the 41st Anniversary Screens and to the individuals who sell the screens and to the stores in which the screens are sold. In the case of the 2,000,000th screen, the Memphis Photo Supply Company's store at 83 Madison Avenue, and Miss Elizabeth Wilson, who made the sale, also received valuable prizes at the same time Mr. Hill won his awards. Da-Lite Anniversary Screens with their Gift Certificates have turned up in many parts of the country Washington, D. C.; New York City; and Storm Lake, Iowa.

NEW CONVENIENT VICTOR ADAPTA-LITES

Colorful handles on these photoflood reflectors allow directing light with ease and accuracy to get exact effect desired.



New heat-insulated bakelite sockets are an added safety feature. Adapta-Lites are UL-approved, give ⅓ more light than competitive units. Range of 9 models with 5 5/8" to 12" reflectors packaged and ready for use on any mounting. For details, write the manufacturer James H. Smith & Sons Corp.,

NEW "MAGAZINE 16" CINE-KODAK ANNOUNCED

Newest addition to the "Magazine 16" group of movie cameras is the Cine-Kodak Royal Magazine Camera just introduced by Kodak. Luxuriously appointed and combining the convenience of magazine loading with the optical excellence of a Kodak-made f. 1.9 Ektar lens, the new camera can be focused accurately on subjects from 12 inches to infinity. It can also, like most movie cameras be "set" at mid-distance to produce crisp movies at almost any range.

A single frame release for possible comedy effects, animation, special titles,



and other movie magic, and an enclosed view finder are featured on the new camera. The view finder is of an adjustable precision optical type which can be set to show the field covered by the standard, wide-angle, and telephoto Kodak-made lenses available for the camera. The camera's shutter can be adjusted for movie making at 16, 24, or 64 frames per second.

To simplify exposure settings a guide —built to accept the exposure cards packed in all Cine-Kodak film cartons ——is attached to the side of the camera. This provides information for picture taking either indoors or out at any

of the camera's three operating speeds.

The matchless quality of the Kodak Cine Ektar lens, 25mm f. 1.9, which is standard equipment on the Cine Kodak Royal Magazine Camera, is, in fact, the chief reason for the excellence of "Royal" movies—movies so sharply defined, so crisply detailed that they are suitable not only for home shows but also for auditorium use.

The Cine-Kodak Royal Magazine Camera will list for $192.50, including Federal Tax. It will be available through all Kodak dealers.

TENPLUS ADAPTER

The entire battery of Leica lenses which couple to the Leica rangefinder can now be mounted on the Cine-Kodak Special I with the new Tenplus Adapter.

The reflex finder of the Special I can be used for focusing, as well as the Tenplus Adapter's eye-level finder. This



is masked for 50mm, 90mm, and 135-mm Leica lenses, with other size masks available. The Tenplus Adapter is custom made and completely guaranteed. The Tenplus Adapter is available from the Tenplus Company, 43H Garden Dr., Roselle, New Jersey.

Leica lenses screw directly into the Tenplus Adapter, which easily and securely locks onto the lens turret of the Cine-Kodak. Except for real telephoto lenses, the Tenplus Adapter permits the use of all Leica lenses, the Leica Microscope Adapter and Extension Tubes on the Cine-Kodak Special I.

RADIANT'S NEW PACKAGE

Display packaging with punch is the keynote of the Radiant Manufacturing Corp. of Chicago. The economy priced Model "L" table screen now comes

• Continued on Page 65

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SEQUENCE

• Continued from Page 50

lish the fact that it is a poultry farm. The next sentence will introduce the main character. "At the gate we were met by Mr Jones and who agreed to show us around." This is a medium shot and one which will introduce Mr. Jones to the audience as well as other members of the party. The third sentence—"He has been in the poultry business for a great many years and understands it thoroughly." This is the chance to become acquainted with him and to plant in their minds that HE is the poultry raiser. The fourth sentence "So, the first thing he wanted to show us was the flock of Plymouth Rocks." This means that we go back to a medium shot as the party leaves for the brooder house.

In studying over the above, you will paragraph because it is complete in itself. It constitutes our arrival at the farm and our departure to look at the chickens we came to see. Also, a closer analysis of the above brings out the fact that TWO medium shots were used to one long shot and one close-up. And this is the basis of good movies — stay in close.

The same thing applies to travel films. Many of us have almost gone to sleep on those long boring shots of beautiful scenics. Don't misunderstand — the long shot is necessary. But only to establish the location or mood. But what makes this scenic shot beautiful? It is the combination of many things — the trees, the rock formations and the many other little things that go to make up mother nature. So for goodness sake show them. And after the long shot, the only way to show 'em is to move in close or as a letter writer would do it — break your scenes up into sentences. A splendid rule to follow is to put it on paper before you put it on film. Then your scenes will automatically break themselves into sequences. And sequence shooting will be a long step forward in producing good movies.

Next month we will talk about, and tell how to cut in spoken titles. It is the concensus of most reviewers of home movie productions that this subject is one most amateurs are the least familiar with.

The second oldest camera produced for photographic use, an 1841 Voigtlaender, is now on display at George Eastman House in Rochester, New York. It is considered a companion piece to the photographic institute's 1839 Giroux camera, the first camera put on the market.



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NEW PRODUCTS

• Continued from Page 63

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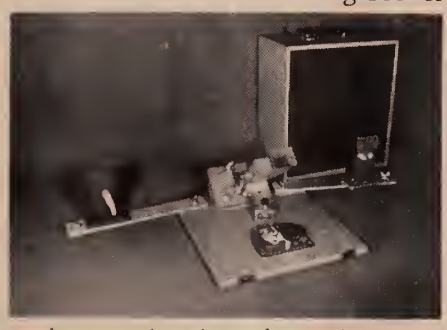
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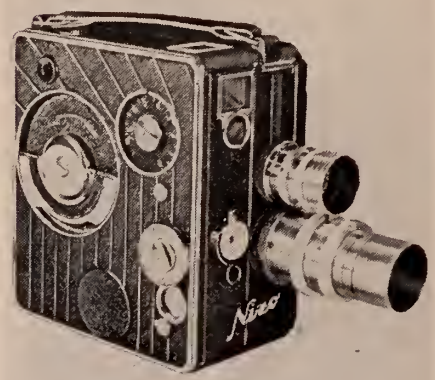
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A new German-made 8mm movie camera with unusual advanced features, the NIZO, has been introduced to the American market for the first time, it was announced here. Extremely small and compact, the camera nevertheless permits the photographer to obtain many of the special advantages and effects heretofore available only with professional type cameras.

The NIZO features a double lens mount set on a unique slide which is shifted up or down for instant interchanging of the standard and telescopic lens. When the telescopic lens is in use,



The new German made NIZO CAMERA

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Three separate view finders are provided in the NIZO: One for direct viewing, one for waist level viewing and a third for "candid" photography. The last named permits the photographer to hold the camera at right angles and seemingly look in another direction while the lens is actually pointd at the subject.

Frame speeds range from 8 to 64 per second for fast, normal or slow motion and there is provision for exposing single frames in continuous sequence. The spring motor has an unusually long run and automatically cuts off when the footage indicator reaches zero.

Also of special interest is the film returning attachment which permits fade-ins, fade-outs, laps, dissolves and other trick effects. For full information write: The Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y.

LONG BEACH CINEMA CLUB HOLDS PAST PRESIDENTS NIGHT

There's a feeling of friendliness and comradeship about the Long Beach Cinema Club that one instinctively feels when meeting its members. Not only are they a closely knit organization who really produce worthwhile movies, but they are continually striving to meet and to know members of other clubs. Informal meetings are often arranged that will bring other club's members, in southern California, to Long Beach.



(L. to R.) Jim Wilson, Laren Crosthwaite and Howard Duval—Past Presidents of The Southwest 8MM club are greeted by Warren Nash, Past Pres. of The Long Beach Cinema Club.

SOUND

• Continued from Page 49

the aperture, or remove the lens if required and mark in pencil on that frame of film now present in the gate. This will be the reference mark used later for recording the sound. After this is don, operate the camera with shutter closed, or with the lens capped, for 1½ seconds. This is the equivalent of 36 frames, or approximately one foot of film, at Sound Speed of 24 F.P.S. This interval provides the required separation of 26 frames for sound and picture. It is then possible to remove the lens cap, or open the shutter as the case may be, and proceed to shoot the entire roll of film in the normal manner. Any photographic technics desired may be employed, such as, fades, lap dissolves, wipes, or double exposures. It is, however, necessary to make a notation of the footage indicator reading at the end of each scene; together with a short description of the contents of the scene. These notations need not be elaborate, but it is a good plan to check the notebook at the end of the day's filming and fill in the notes with as much pertinent information as possible. The writ-

er was very fortunate in this respect, as Mrs. Buechele handled the notebook and made the notations in a most complete form for the entire trip.

After the roll of film is exposed, it is removed and replaced in the metal can, with a label affixed to the can indicating the number of the reel. This same number is entered in the notebook.

After completion of the trip and our return home; the 35 cans of film were taken to a dark room, together with a pair of rewinds mounted on a board. Then each was rewound on a camera spool in total darkness. The rewinding is done (over and over) in order to replace the film in its *original* position on the feed reel. For those who have cameras equipped with back wind, this procedure can of course be carried out without removing the film from the camera. In our case, we felt it was simpler to do the rewinding at one time in a dark room.

For the sound recording, the writer used an Auricon Cine-Voice Camera as a sound recorder. This camera provides excellent sound and picture in complete synchronism and can, of course, be used for direct sound and picture recording. In this case, however, we employed it as a recorder only.

Reel No. 1 is loaded in the Auricon Camera in the conventional way, and the leader is run off. Then, the lens is removed and the pencil mark frame is located in the camera gate. The lens in the Auricon is then capped and we are ready to commence the sound recording.

A script of music and narration has previously been prepared, using the notebook information, and has been timed on the basis of 24 frames per second. For instance, if Scene No. 1 on the first reel consists of a waterfall and bears a footage notation of 6 feet, it can be seen that 6 feet of film at 40 frames per foot will amount to 240 frames. At Sound speed of 24 F.P.S., the time involved will be 10 seconds. The sound script of music and or narration, therefore, will be timed for ten seconds. In this manner, each succeeding scene can be timed throughout the reel of film. The music and narration can either be rehearsed and recorded directly on the film as the Auricon is running or, if preferred, the entire sound may be recorded scene by scene on a tape recorder. The timed scenes are then cut into pieces of tape and spliced together in proper sequence, to provide the full reel of sound. The camera and tape recorder are then started simultaneously and the entire recording is accomplished in one run.

This latter method is to be preferred if a tape recorder is available as it permits editing of the tape in order that a perfect result may be assured before the sound is transferred to the film. This procedure is carried out with successive reels of film and when completed, the film is returned to the manufacturer for processing. Upon its return, we have an original film with an *original direct* sound track which will produce the best quality.

Assembly of the individual reels is not difficult. Since you will remember that on each reel we ran the camera with the lens capped for 36 frames, we will have this amount of film unexposed and black in the picture area. The sound track, however, will appear 26 frames in advance of the picture. The film, therefore, may be cut about one inch in advance of the first sound appearing in the track and spliced to the preceeding reel at a point approximately nine inches after sound ends in the track. This method obviates light flashes on the screen or section of picture without sound.

This method, of course, presents a problem in editing, but it is not of an insurmountable nature. If scenes appear which are below standard for reasons of camera movement, under or over exposure, excessive length, or the like, it is of course necesary to cut the sound as well as the picture when they are removed. The writer has found, however, that the resultant skip sound is not too distracting if the following precaution is observed. When splicing the film after the objectionable scene has been removed, apply a "bloop" patch to the sound track which extends approximately 1 inch either side of the splice. This is merely an opaque material (such as retouchers use, which is applied to the sound track in an elongated crescent shape. The passage of this patch gradually shuts off the exciter lamp beam in the projector and in essence produces a quick fade out and fade in of the sound. After all, in a moving picture, the eye of the audience is occupied with the picture and for this reason, momentary interruptions in the sound are not too apparent.

The method outlined requires care and patience in its execution, but it provides a real challenge to the amateur and the final results and approbation of the audience make the extra effort well worth while.

Editor's Note: This method of post recording sound has been done very successfully, but as the author points out, extreme care must be exercised. In timing narration it must be so spaced that each and every thought or sentence end before a new scene is introduced. If a sentence or music should carry over into a picture that was underexposed or for some reason not wanted, a serious loss in continuity would result. Also, enough space should be left for editing out blank or over-exposed frames at the start of each scene.

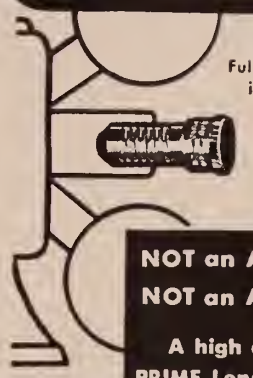
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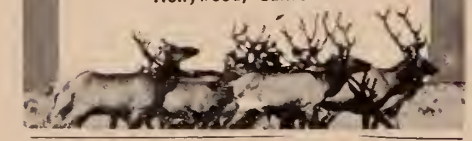
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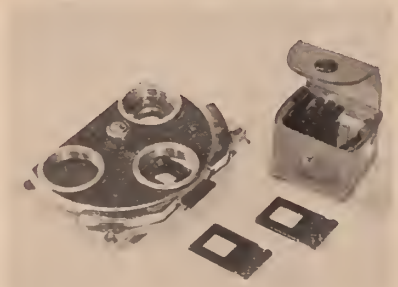
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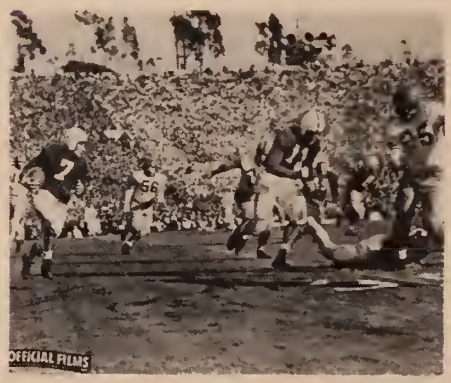
NEW FILM RELEASES

TOUCHDOWN THRILLS OF 1950

TOUCHDOWN THRILLS OF 1950, the sixth in its annual series of football classics has now been released by Official Films. Chosen for this reel are the outstanding games of the current football season. The games included in the 1950 reel are:

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the exciting narration of Ace Sportcaster Mel Allen.

The film serves both as an entertainment and educational vehicle. While it provides the thrill of bringing outstanding stars and plays to unlimited audiences, it also shows the intimate details of the plays that made for the outstanding moments of the entire year.

TOUCHDOWN THRILLS OF 1950 is available in 8mm feature size, 16mm feature, and also 16mm Sound. Further information may be had by writing to Public Relations Department, Official Films, Grand & Linden Avenues. Ridgefield, New Jersey.

NEW "HOPPY" RELEASE

Commonwealth Pictures Corporation has recently acquired for exclusive 16mm distribution another in the series of fast-action westerns, featuring



William Boyd as "Hopalong Cassidy", entitled "LOST CANYON", a seven-reeler, currently being released to the trade.

This film is a "must" for all lovers of real westerns. It is swift-moving, packed full of rip-roaring action. romance and the good fellowship so beautifully tied in with this Hopalong Cassidy series of films. Co-starred in this production are Hoppy's accustomed sidekicks, Andy Clyde and Jay Kirby, and the lovely Lola Lane.

MAKE-UP

• Continued from Page 54

from the reflectors usually brings. This color loss is naturally most evident at the edges of a rouge application, where it has been blended off in a gradual fade-away effect.

Many male beginners at the make-up art find that they can apply creme rouge to the cheeks of their models more deftly and to a more natural effect than they can dry rouge, with this latter being the kind you see most women using for their everyday make-up. Creme rouge is of the same general consistency as lipstick or Pan-Stik Make-Up, and it can easily be applied and blended with the fingertips. If you are going to use Pan-Cake Make-Up, the creme rouge should be applied before the make-up. But if Pan-Stik Make-Up is being used, the creme rouge application goes over it, before powdering.

The application order of make-up for color film does not differ from that required for black-and-white film. (See "Home Movies," April, 1950).

Women should completely remove their everyday make-up before the make-up for the film appearance gets under way.

Men need facial preparation for film make-up, too. Their faces should be given thorough soap and water or astringent treatment to remove all traces of the skin oil that is always there, even though you don't see it. Don't assume that an after-shave lotion will serve this astringent purpose. A great many of these lotions contain at least a trace of oil for skin softening.

Women should remove their everyday make-up with cleansing cream. Follow this with an application of skin freshener, or, if the skin is oily, an astringent. Application of either Pan-Cake or Pan-Stik Make-Up comes next. Then eye shadow, dry rouge, and face powder in that order. Finally, come the applications of eyebrow pencil, eyelash make-up and lipstick, in the order listed.

Dont' overlook the possibility that make-up blender may be needed to give the neck, arms and hands continuity of color from the make-up effect created for the face. This is especially important

to color film appearances. Make-up blender isn't at all difficult to use. Just smooth it on thinly and evenly from the neck and shoulders on down over the arms and hands. Use a firm, downward one-way stroke. Rub the blender into the skin until the application no longer shows signs of moisture.

For motion picture purposes, the best kind of feminine hair-do is one which is firmly fashioned, with no fuzzy edge effect from many tiny short hair ends sticking out. Very fine hair shows a tendency to do this, even when the hair-do as a whole has been firmly styled. Unmanageable hair of this sort can generally be tamed by spraying it with a little liquid brilliantine and then brushing it into place. This brilliantine will also add natural looking highlights to the hair-do that will show off to particular advantage in color film close-ups.

If you don't know a thing about make-up and are starting from scratch to learn how to practice the art, don't begin on make-up for color film. Stick to doing make-up for black-and-white film until you have a good, general idea of what the basic procedure is, and have reached the point where you can proceed fairly automatically, without having to refer to any such article as this to determine what you do next.

If your very first make-up is one for color film, odds are at least 90-to-1 that the results you finally see on the screen aren't going to make you happy.

In a make-up for black-and-white film there is a little room for error and miscalculation, enough so that slight mistakes have some chance of getting by without being obvious enough to ruin your entire film production. When it comes to make-up for color film, no such margin for mistake can be allowed.

Just for quick example, there's the technique involved in making eyebrows the way they should be. In my recent article in this magazine on make-up for black-and-white film work, I pointed out that a professional make-up artist would take an ordinary eyebrow pencil and scrape it to a flat, knife edge, chisel-shaped tip. Such a tip enables the artist to instantly command either broad, shadowy lines, or fine, sharp ones, according to which way he applies the point. Sharp lines are particularly essential to drawing on eyebrow "hairs," one at a time, when such hairs aren't naturally in evidence, or when the real brow has been greasepainted out and a new one in a different pattern is being drawn on above it for some character effect.

The drawing on of such "hairs" isn't often something which the amateur make-up artist does anywhere near perfectly the first time he tries it. It's much too easy to draw these "hairs" crooked, individually, or to have them get out of symmetrical line with each other. Every natural brow hair has some curve to it, and this curve has to be duplicated for the drawn-up brow hairs. This one detail, curving, usually requires a great deal of practice before it can be done at all satisfactorily.

In make-up for black-and-white film, eyebrow errors of the sort mentioned can often go unnoticed, except in very close close-ups.

But, such error is always much more obvious, and noticeable at a much greater distance, when it's made on color film.

The department of drawn-on eyebrow hairs is by no means the only one in which a make-up for color film can go very obviously wrong. Applications of foundation make-up must be perfectly even and very thin, or they will look streaked and "masky". Rouge applications must be patterned and blended until a perfectly natural appearance is achieved. Eyelash make-up must be very smoothly applied. Would you want your star to present lumpy eyelashes? None of the lashes can be left sticking together, for this will present a lumpy effect, too. Make-up colors must be exactly the correct ones. Some which are just approximately correct won't do.

In other words, the whole make-up for color film, and every detail of it, must be precisely right. So if you have an ambitiously long and perhaps rather costly color film in mind, make sure that you've become skilled enough in your application of make-up to meet the high standards you undoubtedly have in mind for your entire production. It's a good idea to do some short make-up test shots before going into actual shooting.

I hope that I haven't conveyed impression that doing make-up for color work is so difficult that maybe the amateur had better not try it at all.

This is not the case. To get right down to it, doing a perfect make-up for color film is no more difficult than doing a perfect make-up for black-and-white film. The difference is that the color film make-up HAS to be perfect, whereas minor mistakes in black-and-white picture make-up can get by a not too critical audience. Don't let this observation lead to your becoming careless in applying make-up for your black-and-white film work. This should be perfect, too, if you really want "class" film productions.

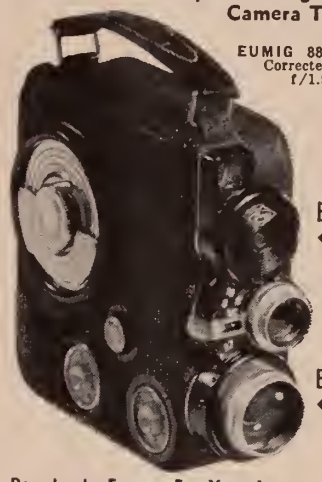
When it comes to doing a make-up for color work, just be painstakingly careful at every step. Assume that there must be something wrong with the make-up step you've just finished until you have inspected it so thoroughly that there's no possible chance of this being the case. Don't take anything for granted nor pass even a tiny flaw with the idea in mind that probably people won't notice it. Believe me, they will. Lots of them.

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LIGHTING

• Continued from Page 53

give you a good start. The first purpose of your lighting, of course, is to insure good exposure. I say good exposure, not just adequate. You can have an adequate exposure that is not really good—I know that for I've made that kind as well as you have. You will note that in this article I have not mentioned or recommended a specific exposure. We are talking about good exposure and there are so many variables in exposure that the only way to get the best is use your light meter.

After arranging your props to your satisfaction, place a reflector on each side of the area to be covered, at about 45° to center line. Now check with your meter and see if the required illumination reaches all parts of the area. Check carefully to see that no objectionable shadows are being cast by the lights. If the illumination is sufficient, examine the scene for its esthetic satisfaction. Does it give the type of lighting that pleases the eye? Does it help establish a mood, if such is necessary? Does it light the subjects in a way to make them appear at their best? Are details in the scene sufficiently sharp? If you are satisfied as to the answers to all these questions—you're not trying! Move the lights from place to place, add other lights and change lighting angles. After trying a few of these things, it is a safe bet that you will end up using a different set-up than you started with. After you have lighted a few interiors, you will become more familiar with type of lighting for various scenes and it will take much less time to place your lights. Above all, don't be afraid to try. I don't care what the "book" or any individual says you can or can't do, if you get an idea go ahead and try it. You may turn up with a knockout. We might still be hand cranking our automobiles or reading by an oil lamp if Boss Kettering or Edison believed in the "impossible."

To show, in a small way, the effects of different lights, the series of pictures herein were shot with only that purpose in mind. Pictures No. 1, 2 and 3 are shadow and lighting comparison shots, using the equipment pictured. All reflectors except the broad are equipped with No. 2 photofloods. About all that can be said for No. 1 is that it is adequately lighted. Note the heavy shadows cast by the subjects. These shadows could have been made less objectionable by moving the light around to the front of the subjects, but this would have necessitated a change in camera angle, and many scenes would be harmed or spoiled were the camera angle changed.

In picture No. 2, neither the camera angle or light angle has been changed, the only difference being the adding of another reflector, doubling the light. The shadows have been lessened to a large degree and detail in the picture is at a much more satisfactory level.

In picture No. 3, by the use of a couple of small reflectors, the shadows have been greatly reduced. Incidentally, the reflectors used were a material purchased from a wholesale printing paper supply house. The material is known as metallic cover stock, has a silvered finish and comes in 20"x26" size. These sheets can be purchased for a few cents each. To hold these, or other reflectors, there are two spring clamps fastened onto a wooden cross-arm on the light stand. By spending approximately three minutes in setting up the stand and reflectors and aiming them, the picture was improved a hundred per cent. Note how the detail in the couch and in the space between the couch and chair has come out. A large piece of plywood, about four feet square and painted with white high-gloss enamel, makes an excellent reflector for this type of lighting, but is not so readily portable as the cover stock sheets.

In all these pictures, the subjects are quite close to the background, which is not desirable. For the purposes of this article, the shadows were needed as a ready and highly visible means of comparison between different lighting set-ups. Normally, such heavy shadows would detract from a scene, except where they were necessary for dramatic effect.

In shooting interiors, keep the subjects as far away from the background as possible, then you will have less chance of breeding shadows. If it is possible for you to do, a light thrown on the background will help eliminate the chance of shadows as well as furnish more brilliant lighting for the complete scene.

The use of light colored backgrounds will help you get the most good out of your lights. Light colored walls and drapes help to "bounce" light around and fill up the scene and bring out shadow detail more strongly. Dark backgrounds tend to "swallow" light, making more lights necessary to achieve the same exposure. It is a good idea to remember that large areas swallow more light than small ones. With walls far apart, or no walls as in outdoors, there is nothing for the light to reflect against, so more light must be furnished if the larger area is to be lighted for exposure. In shots taken under these conditions, reflectors well help a great deal.

The mood of a scene can be greatly enhanced by a dramatic type of lighting. Spotlights of various types furnish the easiest handling tool for this type. If no spotlight is available, a single

flood reflector will be the next best thing. By using a reflector spot in a clamp-on reflector, you can achieve some good effects. Picture No. 5 shows a type of lighting effect with a 500-watt spot, placed high and to 45° for this shot. Shadows and contracts are heavy and would be much heavier with dark colored walls. With this type of lighting, static props and the expression on the subject's face go a long way to help establish the mood of the scene. If this same scene had been shot against a dark background, with an expression of fright on the model's face, the fear motif would have been easily and clearly established. Had this same light been placed low, by the model's feet, and directed up to her face, some weird and sinister effects could have been achieved, even with such a nice-looking subject. Probably every cameraman knows that a light directed upwards against a face, from a very low angle, plays some horrible tricks with a person's face.

A small spot can be used to follow a pair of hands or feet moving and build up suspense. If you want to get a little more light, use the spot to light the hands, and then add a little over-all light by shooting another light from much farther back, so that the general illumination is still a great deal less than that of the spotlighted hands.

Picture No. 6 shows more or less the same set-up as the previous one, using a reflector instead of a regular spot. The contrasts are not as great, though had a reflectorspot been used in the reflector the effects would have been much greater.

In all of these pictures the lights have been placed on only one side of the scene. This has been done only to more readily show the effects of the lights used, as one-sided lighting is usually far from desirable. For the average scene, a flat type of lighting is generally the best, as the whole scene will be well lighted with comparitively little shadow. This can be seen by looking again at the scene lighted by the five bulb broad, which more nearly flat lights the scene than any of the others.

Now, if this has explained away some of your fears of lighting, why not get rolling and try your hand at it. When you feel that you've made a picture, send it in to HOME MOVIES for review and see what they have to say.

BLUEBEARD

• Continued from Page 52

Scene 53—M. S.: She stands near the forbidden door and hesitates. Key-chain still in her hand.

Scene 54—C. U.: She looks through the key-hole.

Scene 55—C. U.: Key.

Scene 56—C. U.: Key-hole.

(I shot the Close-ups 55 and 56 in this manner. In titler I put down key-holes cut from thin cardboard upon a black sheet of paper. With one shot at a time while changing the keyholes).

Scene 57—C. U.: Hand puts key into the key-hole, hesitating.

Scene 58—M. S.: She pulls back the key and goes to her bedroom.

Scene 59—L. S.: In the bedroom. She is undressing. (She is loosing the buttons of her blouse, etc.

Scene 60—M. S.: She puts her blouse upon a chair.

Scene 61—C. U.: Chair. All her articles of dress are put upon this chair. She is not seen. (Petticoat, stockings, bra, etc.).

Sceen 62—L. S.: Lady in night gown steps into her bed and puts out the bed lamp. (Here you put out the floodlights except one. Mind, the right moment).

Scene 63—M. S.: She cannot come asleep. She turns from one side to the other with her eyes wide open.

Scene 64—C. U.: Her face, eyes open. Double exposure with key and keyholes. (See note scene 55 and 56.).

Scene 65—M. S.: She jumps out of the bed and seizes the keys and rushes away.

Scene 66—M. S.: She stands before the forbidden door.

Scene 67—E. C. U.: Hand turns in the key-lock.

Scene 68—C. U.: Inside the forbidden room. The doorhandle turns slowly. (Light this scene with one spotlight).

Scene 69—C. U.: Door opens slowly and face becomes visible.

Scene 70—C. U.: Back again outside the room. We look along the woman's face and see a huge knife upright in the floor, dark spots around it.

Scene 71—C. U.: Terrified face of the woman.

Scene 72—M. S.: She staggers and closes the door rapidly.

Scene 73—L. S.: She rushes to her bed.

Scene 74—C. U.: She is dreaming, she turns restless.

FADE-OVER.

Scene 75—C. U.: Man's hand with huge knife. slowly moving.

Scene 76—C. U.: Inferior smiling face of her husband. (This shot you have to put a floodlight under the face of him).

Scene 77—C. U.: Seizing hands.

FADE-OVER.

Scene 78—C. U.: Dreaming woman.

Scene 79—M. S.: She flies up, seizes to her neck.

FADE OUT.

FADE IN.

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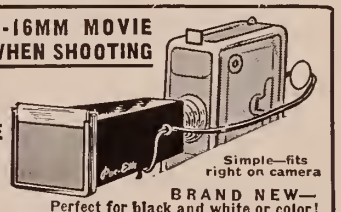
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Scene 80—L. S.: The lady in the drawing room.

Scene 81—C. U.: She tears off a piece of a calendar at the wall. (Piece with 23 DECEMBER is tearing off. 24 December becomes visible).

Scene 82—M. S.: She hangs Xmas tree branches here and there in the room.

Scene 83—L. S.: Man comes home, and opens the front door.

Scene 84—M. S.: Salution of wife and husband.

Scene 85—M. S.: He puts off his coat, and goes to the drawing room.

Scene 86—M. S.: He sits down.

Scene 87—L. S.: She pours out 2 cups of tea.

Scene 88—C. U.: He drinks his tea and asks:

Scene 89—TITLE: "Please, give me the key chain back."

Scene 90—C. U.: She looks angry and walks away.

Scene 91—M. S.: She hands the keys.

Scene 92—C. U.: He looks at the keys.

Scene 93—C. U.: He looks at his wife and asks:

Scene 94—TITLE: "Did you go into the room yet?"

Scne 95—C. U.: She shakes her head.

Scene 96—C. U.: He looks serious and says:

Scene 97—TITLE: "Come along!"

Scene 98—L. S.: They stand up and walk out of the room.

Scene 99—M. S.: They are going upstairs.

Scne 100—L. S.: They stand before the forbidden room, which he opens with the key.

Scene 101—M. S.: She recalcitrates but he draws her into the room.

Scene 102—C. U.: He with the huge knife in his hand. (Light this scene with underlight).

Scene 103—C. U.: Hand with knife pushes down with power.

Scene 104—M. S.: She goes off in a swoon.

Scene 105—M. S.: He kneels to her rapidly.

Scene 106—C. U.: Rabbit or other small game with the huge knife in his neck which he would kill for Xmas, as a surprise for his wife.

FADE OUT.

THE END.

SYMBOLS

E. C. U.—Extreme close-up.
C. U.—Close-up.
M. S.—Medium shot.
L. S.—Long Shot.

Footnote by the Author—I believe in the States it is the habit to eat Turkey for Xmas, so you take your Xmas turkey of course.

Editor's Note: Also we would hardly keep our game in an upstairs room. However, this can be changed to a small barn or garage.

VACATION

• Continued from Page 51

found us at Gray Rocks Inn, farther north, and in the heart of the lake and mountain country. Water shots of swimmers, water skiers, and seaplanes called for considerable footage, but the climax came when we motored to the daddy of ski slides on Mont Tremblant. The chair lift is operated during the summer for the benefit of travelers, and for one dollar, a person can ride comfortably to the top of the mountain and get one of the most thrilling scenes in North America. Here I had to take the Cine off the tripod and hand hold this heavy camera for shots ascending and descending. Since all exposures were made at 24 frames (for sound addition) the movement was not objectionable.

Back in Montreal we stayed at the Laurentian Hotel, one of the newest and finest in Canada's largest city. But this day it rained, and we were unable to make any movies at the airport, and when we left that evening the ceiling was a bit under 200 Ft. Sunsets seem to be allergic to my camera, for three previous western trips have netted one sunset. While we were in the Laurentian country — not a sunset, but when we got into the city, surrounded by tall buildings, telephone poles, and other impedimenta, a magnificent sunset came into the skies.

All together around 2200 Ft. of Kodachrome was exposed. I had previously arranged with Eastman for expeditious handling of the film because it was scheduled for TV. In less than 48 hours after mailing to Rochester the original film was back. How my heart pitty-patted as the first 100 Ft. started through, but what a satisfying feeling came over me when I realized my years of experience on 8mm was working in my favor. The film was edited to 1500 ft. and sent back for a black-white duplication, which was later used on five daily TV shows. Now the original film is in Montreal where the TCA editors will boil it down to under 800 ft. for two reels of a promotion film, and since music is my profession I am to select the music background and to supervise the making of the sound track. (I hope my telephone rings again next summer!)

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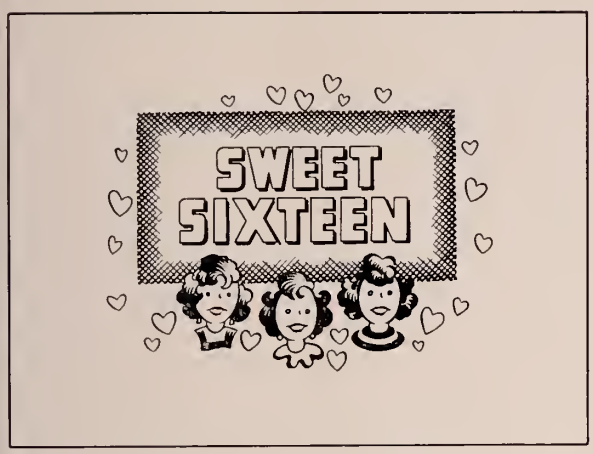
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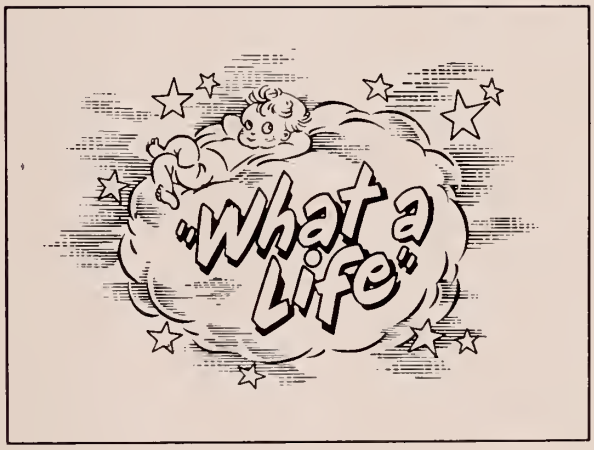
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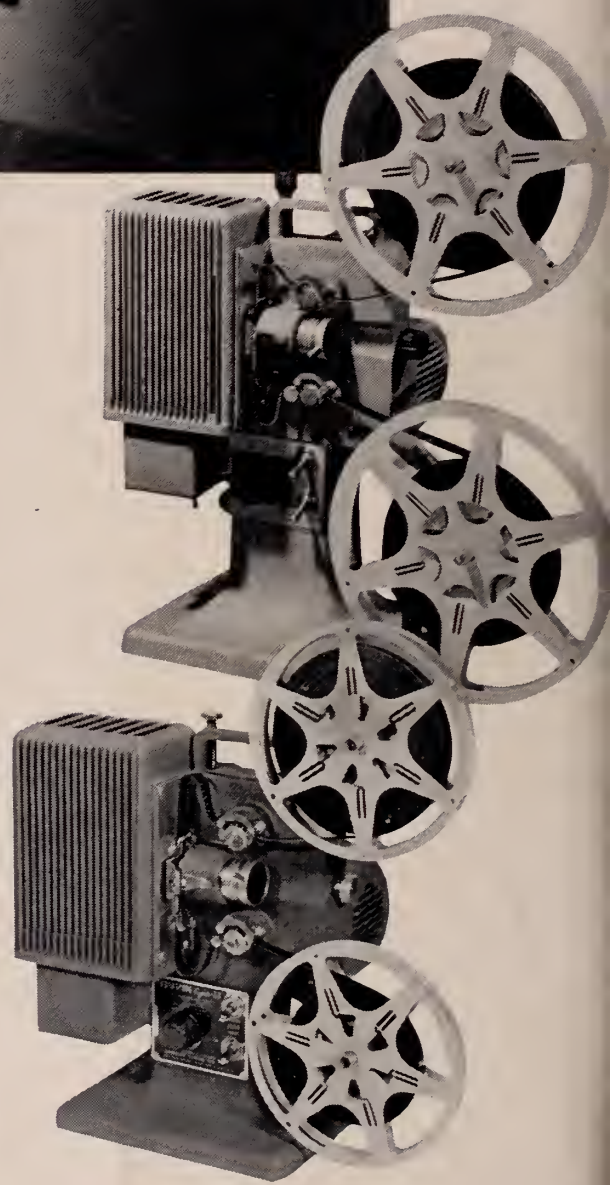






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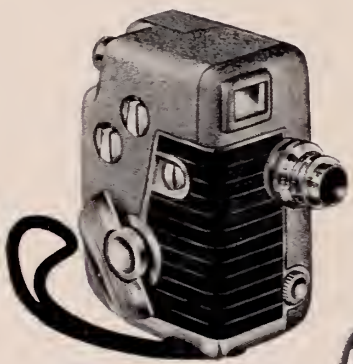
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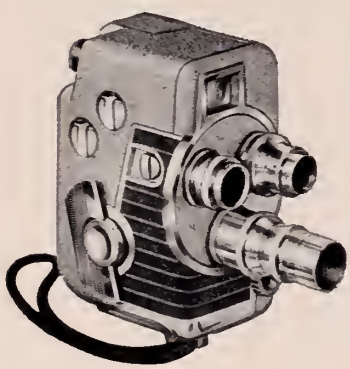
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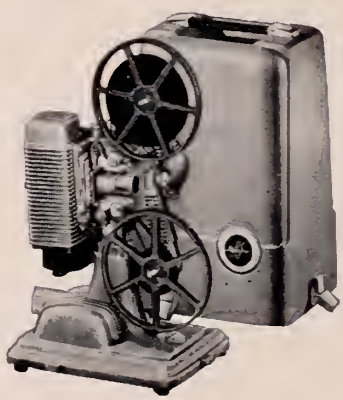
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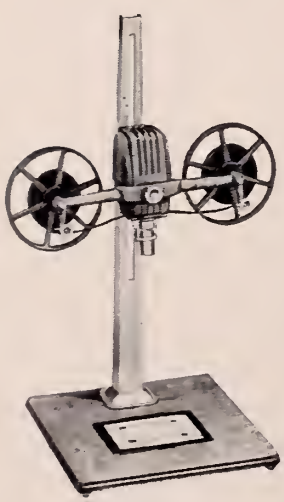
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MOVIE IDEAS—CINE WORKSHOP

The pages of HOME MOVIES magazine have long carried the popular Cine Workshop columns and more recently the Movie Ideas. Everyone has a pet gadget he is using or an idea for shooting a short sequence. Your fellow hobbyists want to hear about these and for every complete idea (with illustration for Cine Workshop) that is accepted you will receive one of these beautiful top grain cowhide Gadget Bags in the ever popular Palomino color edged in Stallion Red. It is all yours for a Cine Workshop Gadget or a Movie Idea.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

HENRY PROVISOR • EDITOR

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"Cine Capsules"

DEPTH OF FOCUS, or field, indicates the area between the nearest point at which the camera is in focus and the farthest point at which it is in focus. This varies with the aperture, the focal length of the lens, and the distance focussed upon.

* * *

IN LETTERING TITLES on a black background, the guide lines need not be erased if drawn with a red pencil and positive film is used. Red photographs as black on positive film.

* * *

WHEN MAKING a solution containing sulphuric acid always pour the acid into the solution, never the solution into the acid.

* * *

FOR SMOOTHNESS in panning a handheld camera stand with the feet pointing in the direction of the finish of the pan shot and twist the body to face the direction in which the shot will start, so that when shooting the body will move freely till the end of the shot.

* * *

FILMS SHOULD BE rough edited as soon as received from processing, and all the deadwood taken out. This will make editing easier later on.

* * *

GLACIAL ACETIC ACID can be used as film cement in an emergency.

* * *

IT IS A POOR practice to have titles appear on the screen with a white background, as this produces an uncomfortable glare, and when projected at 16 f.p.s. will almost sure to have a slight flicker with a bright projection lamp.

* * *

IN PHOTOGRAPHING young children and babies by artificial light, the use of faster film permits moving the glaring lights farther away from the subjects.

* * *

UNDEREXPOSED FILMS result in dark pictures with little detail in the shadows. Overexposed films turn out thin and look washed out.

* * *

BE SURE TO know the speed of the film being used. An exposure meter cannot give an accurate reading unless the speed of the film is known.

* * *

IF THERE IS NO special action in the scene you are about to shoot, decide before pressing the button how many seconds you are going to take to shoot it.

* * *

CLUB NEWS

SURREY, ENGLAND Institute of Amateur Cineatography announce that the Hon. Denys Lawson, Lord Mayor of London, has accepted office as Patron of the Institute during the term of his mayoralty. The Lord Mayor is an enthusiastic amateur cinematographer. The following Clubs have been admitted to membership in the Institute since August, 1950:—Leicester & Leicestershire Photographic Society; Huddersfield Cine Club; Bradford Cine Circle; Sudbury Film Society and Stoke-on-Trent Amateur Cine Society.

FRESNO, Calif., Movie Club had a demonstration of home movie lighting at a recent meeting, using a humorous script and actually filming a short screnario. The plot around which the story revolved was the intriguing mystery—"How much can a woman's purse hold".

PETALUMA, Calif., Cinema Club recently celebrated its tenth anniversary. The program for this event included the showing of "Beyond the Double Track," by Ellison; "Scenes of Petaluma," by Max Rosenbloom, and "Worst Ais," by 8mm Club color film.

MILWAUKEE Amateur Movie Society announce that their member Erma Niedermeyer has had her film, "Lend Me Your Ears" accepted for showing at the International Movie Salon held at Sao Paulo, Brazil. Only four films from each country were accepted for the exhibition.

NEWBURYPORT, Mass. 8mm Cine Club is a newly formed club and is looking for idea to increase club activities and interest. One of their present activities is showing their travel films to service clubs and at the homes for the aged. How about sending them some ideas and a copy of your bulletin? The address is Box 336, Newburyport, Massachusetts.

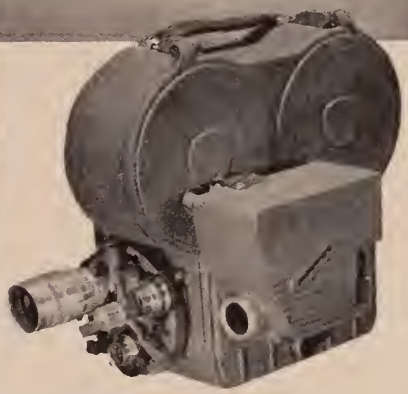
NORTHERN CALIFORNIA Council of Amateur Movie Clubs announce the following new officers for 1951: President, Emerson Owen of SAN JOSE Movie Club; 1st Vice-President, Gordon Robertson of Movie-Crafters; 2nd Vice-President, Joe Pancoast of Richmond Movie Club; Secretary, William Crowell of WESTWOOD Movie Club and Treasurer, Clyde Evans of BAY EMPIRE Movie Club.

Auricon 16mm Sound-On-Film

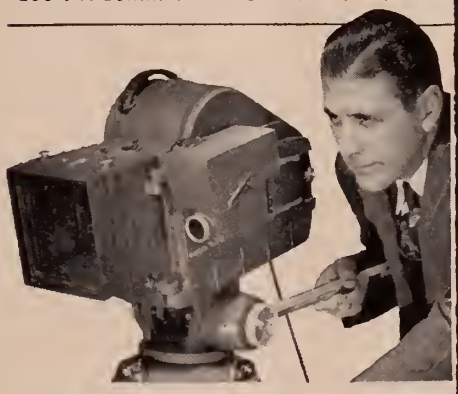
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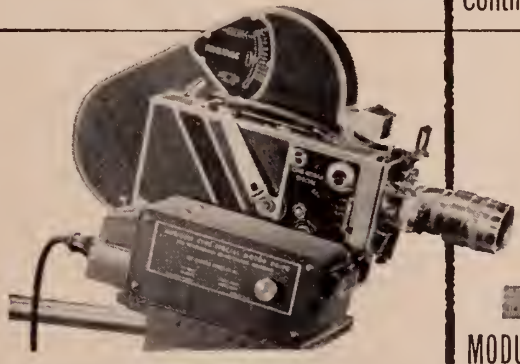
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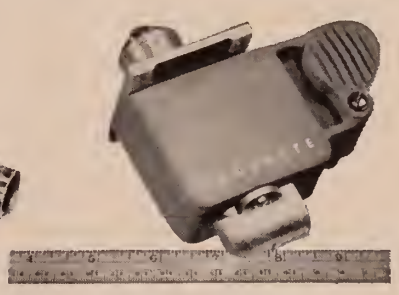
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GENERAL ELECTRIC

606-75

I Have a Problem

Readers: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your questions in these columns. If an answer by mail is desired, please enclose stamped self-addressed envelope.

Q: What can be done to eliminate splice line?

SPLICING. To get away from the line which appears on the screen, some have tried to make their splice narrower, but this does not always work satisfactorily. Films frequently sent in for review separate at the splice. The narrow splice keeps within the confines of the frame line, and therefore is not visible on the screen. This makes splicing more of a hand job, but here is what to do. Place a small shim on the scraper side, and also gauge the extra amount to take off the other side of the film.—(*From Geraldine Webb, Winnipeg, Canada*).

Q: What is the best titler to use?

TITLERS. The most satisfactory title for all around use would be the typewriter kind of titler. One is probably made to fit your specific kind of camera. It is usually a small compact unit, allowing the use of the typewriter to write the titles. Other types of titlers are available too—those using all kinds of type styles.—(*From Ted Cardell, London, England*).

Q: How can I get deep blacks in my titles?

DEEP BLACKS. Use a direct positive film if you are using white cards and black letters. Load your camera with direct positive film, but in developing it, make a negative only. If your card is of a good white stock, then your background should turn jet black. Thickness of card doesn't matter—Bright whites will give blacker negatives—Remember that the intensity of your black, will be governed by the amount of light thrown on the background. If you do not use enough light, then the jet-black effect will not materialize. Weak developer can do the same thing—or a solution which is diluted.—(*From Mace Coffey, Chicago, Ill.*)

Q: Why do I get a blank frame at the end of each scene?

BLANK FRAMES. Many cameras are constructed so that the shutter remains open when the camera stops. The blank frame may be used as guide to indicate the beginning or termination of a scene, and aid you in splicing, later on.—(*From Edward Churchill, San Mateo, California*).

Q: Why do I get such variation in my titles?

INDOOR TITLES. After examining the sample strips sent us, it is suggested that you try to get good titles under photoflood lights, and then try working out-doors. The reason for the under-exposure in your sample strip, is that even though you use an exposure meter, you are obviously not allowing for a reduction on the light, when a passing cloud obscures the sun. Make two or three test readings, for the various outside conditions, and then change the exposure to suit. —(*From Nancy Eliasson, Bronx, New York*).

Q: What change in exposure is required for a "wipe-off"?

WIPE-OFF. When making a wipe-off, it is not necessary to change the exposure. Set your lens as though you were making a straight shot. In making fade-ins and fade-outs, the exposure is cut down by closing down the diaphragm ring. But if a fading glass is used, then the exposure remains the same.—(*From Heidi Franke, Antwerp, Belgium*).

Q: Can negative film be reversed the same as regular reversal film? Will it give as satisfactory results?

NEGATIVE REVERSAL. No, practically all film can be reversed, but results with negative generally are not completely satisfactory, due to lack of contrast of the emulsion. Any standard reversal formula can be used, best results being obtained with a very contrasty developer.—(*From Jim Eddy, Whitehorse, Yukon*).

Q: Can you tell me how to make a trick title in which a piece of ribbon appears on the screen and forms itself into the desired words?

RIBBON TRICK. This is a simple trick—upside down filming. Lay a light ribbon on a dark background, looped to form the desired words. Use black ink to darken the ribbon between words. Turn your camera upside down and start shooting. After a few moments— long enough for the complete words to be read—pull the ribbon off the background, starting with the end of the title. Keep shooting until the ribbon is all off the background. After processing, turn the film end for end and splice it into your reel. If you use and 8mm. camera, write the title out backward so it will not be reversed on the screen. —(*From Charles Gunning, Saginaw, Michigan.*)

Q: What is the best way to take some moonlight shots? We intend to film a fight scene in moonlight.

● See "PROBLEM" on Page 108

Movie of the Month

"SAD DUCKLING"—200 feet, Kodachrome, Sound on Film, produced by Denney Plumlee, photographed by Hy. Knaack, Hollywood.

This film proves that there is a story everywhere. Messrs. Plumlee and Knaack, have recorded the adventures of a young duckling. Born into a family of chickens, (because his mother had carelessly tossed him into a haystack to hatch) the Duckling is immediately declared an outcast by the chicks, and suffers the consequences. When the situation becomes unbearable he jumps into the stream and swims down the river, which leads to the Unknown Forest. But somehow, unknown to him, a lily pad sat astride his head—and as he paddled away from the hated barnyard, the jeers of his half-brothers floated out across the water. After some time, he got the peculiar sensation that someone was watching him. It was the Wise Old Owl, who asked him where he was going. "They made fun of me", said the Duckling, and hung his head, "I'm running away, forever."

The Owl said: "Don't be silly—you can never run away from anything, go back and tell them you have the same right to live there, as anyone else."

But the Duckling did not answer and swam on. Soon he was in trouble again. A horrible storm broke, and the thunder and lightning frightened him. He swam around in panic, while great trees toppled, and burning branches fell into the water near him. He found safety on a large lily pad, and rested there until the fire was over. The sun broke through the clouds one more, and the Duckling was happy again—but he didn't want to go back to the barnyard. Suddenly, he heard a cry for help, and looking across the water he saw his half-brother, Baby Chick, struggling in the water. The Old Hen was helpless, but the Duckling plunged in and saved his kith and kin. Cheers rang out as the whole barnyard cackled happily. The Duckling was crowned—King of the Barnyard — and everyone was happy, because; it takes all kinds of people to make a strong, happy world.

The stor is dramatic at every turn, because the conflict has been well thought out in advance. Our hero is in trouble, from the first moment we see him. He stays in trouble, and is finally vindicated. That makes a story.

Technically, the film is exceptionally well done. With the changing mood of the action, the photographer has used dark moody colors, and bright shades, too.

At the height of the forest fire, the Duckling stands alone, bathed in the red glare of the flames. Then as he dodges the burning debris, swimming desperately against the current, all seems lost. But when the storm is over, the dull greens and reds change to brilliant colorful bushes, and the very expression on the Duckling's face seems to soften. The rescue of Baby Chick is smoothly done, particularly when the action is cut rapidly from the operations in the water, to the Old Hen, who can do nothing to save her Chick.

The music and commentary are woven to form a tight design to the whole picture. When the sun shines again, the music is bright and cheerful, in contrast to the dismal notes heard during the height of the storm, and the fire. "Sad Duckling" is wonderful!



ALONE IN THE WOODS



A VALIANT RESCUE



KING OF THE BARNYARD



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HOME MOVIES—March, 1951

PUBLISHED IN HOLLYWOOD

THE PRIZE WINNING FILM

MAKE MINE MAGIC—200 feet Kodachrome, by George Valentine of Glenbrook, Conn.

The grand prize-winner, "MAKE MINE MAGIC", is a simple little story, simply told, with a technique so flawless, that it isn't even noticeable. The photography, continuity, and cutting is of a very high order. the film holds the attention of the viewer throughout the story and the special effects are superb. But here is the story:

A ten year old youngster is reading a comic book, at home. His mother asks him to help with the dishes, but, two hours later, our hero hasn't moved. He is still there, reading. In the meantime, he receives in the mail, a magic wand, which can do anything.

Determined to test the gadget, the boy uses it first on the vacuum cleaner. And sure enough, the vacuum obliges and works on the rug, disconnects itself, and retires when the job is done —all this with not a human hand to guide it.

The next scene takes place in the kitchen. There, under the powerful influence of the magic wand, the tap turns itself on, soap powder sprinkles itself into the dishwater, and then the dishes make a stately parade into the sink—and there isn't a human hand anywhere there either. After a good soaping and rinsing, the dishes wipe themselves, and then float back to the shelves. Our hero then goes to work in the bedroom. The magic wand is waved again, and the bed makes itself up, tucking in the coverlet with a fine flourish.



SIMPLE AND EFFECTIVE TITLES



DISHES FLOAT IN THE AIR

GEORGE VALENTINE'S PRIZE WINNING FILM HAS SUPERB TECHNIQUE . . .



GEORGE VALENTINE

After all this work, our hero and his brother and two sisters, need nourishment. Cake and ice cream appear in quantity, and they do justice to the spread. But they are a little too enthusiastic and the inevitable tummy-ache makes itself felt. As he lies there writhing on the bed, our hero reaches for the magic wand and destroys it.

So, the moral of the story seems to be that you can't get something for nothing.

The cast is made up entirely of Mr. Valentine's family, who worked with him on week-ends, and at odd moments.

Says Mr. Valentine:

"I had been wanting to make a film using trick effects, for some time. That is why I worked up the story of "Make Mine Magic", with this in mind. I prepared a script in advance and shot the whole thing at home.

"All animation done in this film, such as the bed making itself up, and the dishes rinsing themselves, was accomplished by means of single framing; two frames for each motion of the object. I found that this speed was slower and smoother than if I had used one frame.

"In making the scenes where the dishes seem to be floating in the air, an overhead rod was built, to which the dishes were attached by a fine black thread. The thread was attached to the dishes by transparent cellophane tape.

"The overhead rod was marked at 2″ intervals, so that each dish was moved that distance at each framing. The biggest problem I had with this set up, was to eliminate the swaying and twisting of the dishes at each movement. The only way to solve this one, was to wait until they became perfectly still.

"In the scenes showing the dishes traveling down the sides of the sink—

• See "PRIZE" on Page 100



EXCELLENT COMPOSITION



CLOSE-UPS USED EFFECTIVELY



SET-UP USED BY ERIK KNUDSEN TO FILM BEETLES

INSECT HUNTING with a movie camera

by

ERIK R. KNUDSEN

I started my movie-making in 1947 with a film about the cabbage butterfly. With the war finished, I had got over a good deal of import trouble, and purchased a Bolex H-16. I had the camera, subjects were plentiful, but nothing was more thrilling to me than insect life. So I decided to use the scavenger beetle, which Fabre has described in his book "Mysteries of Instinct." This insect is a very useful and interesting one; it buries dead animals, and then hatches its eggs on them. The beetle is about 2 cm. long, and has beautiful red strips on its wings.

Having studied this subject carefully, I made a detailed plan for the movie. Two cages with detachable glass and wire gauze sides, were made. In shooting, I removed only that side from which things looked best.

I wanted to start with some pictures of how the scavenger beetles bury dead animals, so I placed a mole in one of the cages, and made the light ready. A room in my basement was changed into a studio for the project.

But the gathering of the insects gave rise to plenty of problems too. This beetle lies hidden all day, in holes in the ground, so I had to use a dead mole as bait. I placed the mole in a swampy part of a forest. Next day when I looked for the mole, he had already been buried by two beetles which were still there. The mole was again placed under the sack, and in this way it took me a week to get 7 or 8 scavenger beetles to use in my movie. I put these into the cages, but in a few days they all died! I had to experiment to find out what was the matter. It turned out to be that the beetles died because the sun had been bad for them. I placed the cages in the shade and moistened the earth in them, and now the beetles lived well, and the shooting could begin.

As soon as the mole was placed in the cages which I placed in the studio, the beetles immediately sniffed the mole and came out of their holes to crowd around the dead animal.

But when the beetles collected around the dead mole, a terrific battle started between the four species. I had black ones, and some with red stripes on their wings. This time, the black ones were victorious, and the striped ones went back to their holes defeated. Later, when I turned on the light, the black ones disappeared also, and I was left alone with my dead mole. I almost gave up the whole project at this point, but the next day I started new experiments.

I gathered each species in its own cage, and let them take turns at the mole. And at last I was successful. The red striped species did not worry about the light but went on burying the mole. Now things moved fast. The mole disappeared under the ground in two hours—a very imposing performance from such a small beetle. When I got the film processed, it showed a very fine result. Now, most of my troubles had been overcome—I knew a great deal about the habits of the beetles and had a good background

• See "INSECTS" on Page 101



TWO BEETLES BURY A MOLE . . .



PUSH A FROG OVER A BRICK



. . . AND EVEN A BIRD.

MOVIE FUN with your --- CHILDREN

EUGENE C. PECKHAM*

IF YOU want to hold children in one spot, for a while—select a toy, a pet or an object which fascinates or interests them. That's a natural anchor which they will not resent. What could be better than a session with the movie camera?

With very young children, picture-taking time should always be fun-time, and there should be something of a holiday about it, with special activities and special advantages and rewards. There should never be coercion, unhappiness, or restraint associated with the appearance of the camera.

And it must never be an ordeal.

Wise parents know when the time is ripe to take pictures. They can assess the situation and bring out the camera when it is welcome. And it will be welcome only if its presence means fun.

At the age of seven or eight, a child already knows from his experience at school, just what teamwork means. It is a simple matter then, to teach them certain phases of camera operation, and picture taking, so that they can share the responsibilities—and of course, the rewards.

Suggestions should be sought from each member of the family. Criticisms should be accepted from every source and treated with respect. You may find a wonderful change in your relationship with your children after a few of these projects have been completed. (Incidentally, when did you last ask for a suggestion from one of your children?)

This is an important principle which is applied by the Scout Movement in its Patrol Method; children develop democratic skills only in an environment where adults accept and respect their suggestions. Wise parents will take full advantage of group movie making, to give their children an insight into the American way of democratic living.

If you want truly good movies, you must admit your children into the inner circle when decisions are made. You can't have a full sharing of responsibility and complete cooperation, if you do not allow enough time before the event, to give everyone a chance to contribute his talents fully. In picture taking this means that the subject should be introduced several days before shooting begins. This way, your children will want to participate and will consider the enterprise as their very own. Children thus handled will beg their parents to make more pictures, and by the same token, will give you their sincerity, and their enthusiastic support.

You consider this a little far-fetched? Not at all, because it is just the sort of psychological suggestions which we pass on to our Club and Scout leaders in their training courses. Here are some of the principles suggested to Den Mothers, Clubmasters, Scoutmasters and parents so that these can be applied in their training of young people. These principles apply directly to making and taking home movies.

1. Get their ideas. The object here is to make movie making "ours," rather than "mine." This means that all ideas are received, considered, rejected or accepted, purely on a basis of discussion by all. Adults must genuinely seek the ideas of children, and if this is done, youngsters will take a very personal interest in the project, in all its phases, and scripts will become richer. Best of all, cooperation will be automatic. The children will try to

• See "MOVIE FUN" on Page 102



TRUST THEM AND TRAIN THEM — FOR BETTER MOVIES

** Eugene C. Peckham in educational and Boy Scout circles needs no introduction. Mr. Peckham is an educator with a Lifetime Diploma for the Secondary Schools of California, and an instructor in the Ben L. Wells Sales and Leadership Training. He has been active in the Boy Scouts of America for 26 years, and is now Council Training Director for Scout Leaders.—Editorial Note.*



JUNIOR READS MAGIC INSTRUCTIONS . . . . .

BLACK MAGIC

A MOVIE SCRIPT YOU CAN FILM THIS WEEK END

By FELIX ZELENKA

IN RESPONSE to countless requests for another movie script such as "A Lad 'n His Lamp," which appeared in the August 1950 issue of Home Movies, we herewith present this stunt filled scenario that should awaken any hidden talents for tricky effects.

As in the past, any number of the family, friends or neighbors may appear in the film with the youngster of the household playing the starring role.

As a whole I have left the decision of whether some scenes should be filmed indoors or entirely as exteriors completely flexible to individual desires. The reader will note that where a few interiors may be implied these scenes can be filmed out-of-doors without loss of story value.

A tripod for many stunt scenes will be valuable if not altogether essential. Footnote suggestions on how some tricks are accomplished will be found immediately following the stunt scenes. Anything goes, so let's get started.

Main Titles—BLACK MAGIC
Credit Titles (as desired)

FADE OUT.

FADE IN.

EXTERIOR — RESIDENTIAL STREET—DAY.

Scene 1: Long shot of family home. Camera gunning towards front yard from somewhere across the street as the mail man enters scene and walks towards the mail box.

Scene 2: Close shot of window as junior appears and peeks through curtains.

Scene 3: Medium shot from inside of window assimilating junior's position as mail man approaches with a small bundle.

Scene 4: Same as scene 2 as junior's face lights up and he hurriedly exits scene.

Scene 5: M. S. from somewhere in the yard as junior rushes out the front door and meets mail man who hands him small bundle.

Scene 6: C. S. of junior reading his name on package.

Scene 7: M. S. from junior's position as mail man continues on his way smiling and nods or waves goodbye.

Scene 8: C. S. of junior excitedly waving goodbye and turns to run to the house. Cut quickly to—

Scene 9: M. S. camera gunning from somewhere near front door as junior rushes towards house shouting and holding up package.

TITLE: "Look everybody! It's here, it's here!"

Scene 10: Same as scene 9 as junior stops near stoop and continues shouting.

Scene 11: M. S. from junior's position as his family comes to the door. Cut quickly to—

INSERT: Various short shots of neighborhood playmates and adults rushing towards camera, interrupting their work or play and exiting scene to see what is causing junior's outbursts.

Scene 12: L. S. of junior standing in front of his house, as last shown in scene 10, as people gather around him from every direction.

Scene 13: C. S. of some member of junior's family standing among others, questions:

TITLE: "For heaven's sake, what's all the excitement?"

Scene 14: Same as scene 13 as member of the family finishes speaking and the others nod their heads and ask questions too.

Scene 15: C. S. of junior low angle

• See "MAGIC" on Page 106

. . . . . AND INFLATES FLAT TIRE





MOVIES OF SMALL PLANTS OFFER BEST OPPORTUNITIES

MAKE YOUR HOBBY pay its way . . . . .

by

HAL COOLIDGE

WOULD YOU like to make your hobby pay its own way? You can do it by making industrial films, if you have acquired the necessary skill.

Many of the larger industrial firms have had advertising movies made. As sales of this type of film show, it is a very effective form of advertising, but has been confined mostly to the larger shops because of the rather high price most commercial outfits must charge.

There are many small plants, manufacturers of their own product, and many doing contract and job work, who would like to have such a film for presentation to prospective customers if they could procure one at reasonable cost. This is where you can come in, and furnish such a film without letting the cost to the customer become too high.

If you decide to try this type of work, check your equipment and be sure that you have all you need to do a good job. If you haven't enough, don't start until you have. A poor film will give you a reputation that will be hard to overcome. Any of the good movie cameras will do the job. A telephoto lens is a necessity for extreme close-ups, particularly of machining operations on small work. Just to be sure, have your light meter checked before you start a job. Lights are very important, so be sure that you have plenty of them. No. 2 photofloods and photospots should be used. as you will need plenty of light and sufficient light stands should be available to handle all the lights you require. Clamp-on lights can be used on the stands and may come in handy in various odd spots. The majority of machinery is dark-colored and this, coupled with the large shop area, will result in a large amount of light being "swallowed" by the surroundings. Even when shooting a single machine, the background should be illuminated or the dark areas will detract from the scene being filmed.

If your equipment is adequate, you can start thinking about suggesting a movie to the shop owners. If you have a friend or acquaintance that has a shop, it would be a fine idea to make a sample film to show to prospective customers. Such a film, well-done, will be your best selling argument.

When you have gotten a job, let your first task be the laying-out of a shooting script. This must be carefully worked out, both to avoid film wastage and to miminize the disruption of shop routine.

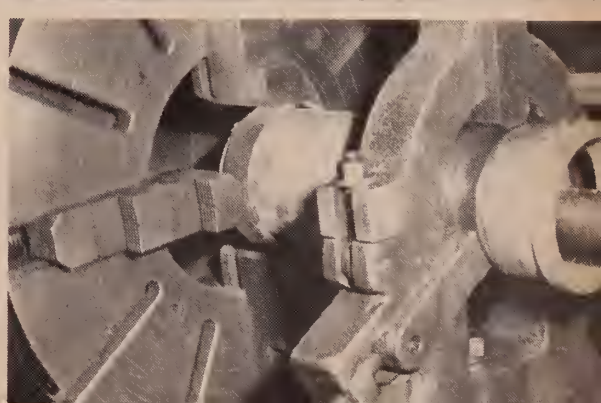
The following suggestions are offered as a basic idea around which to plan the sequence of your script. This sequence scheme pre-supposes the following through the shop of a single specialty item, from raw material to finished product.

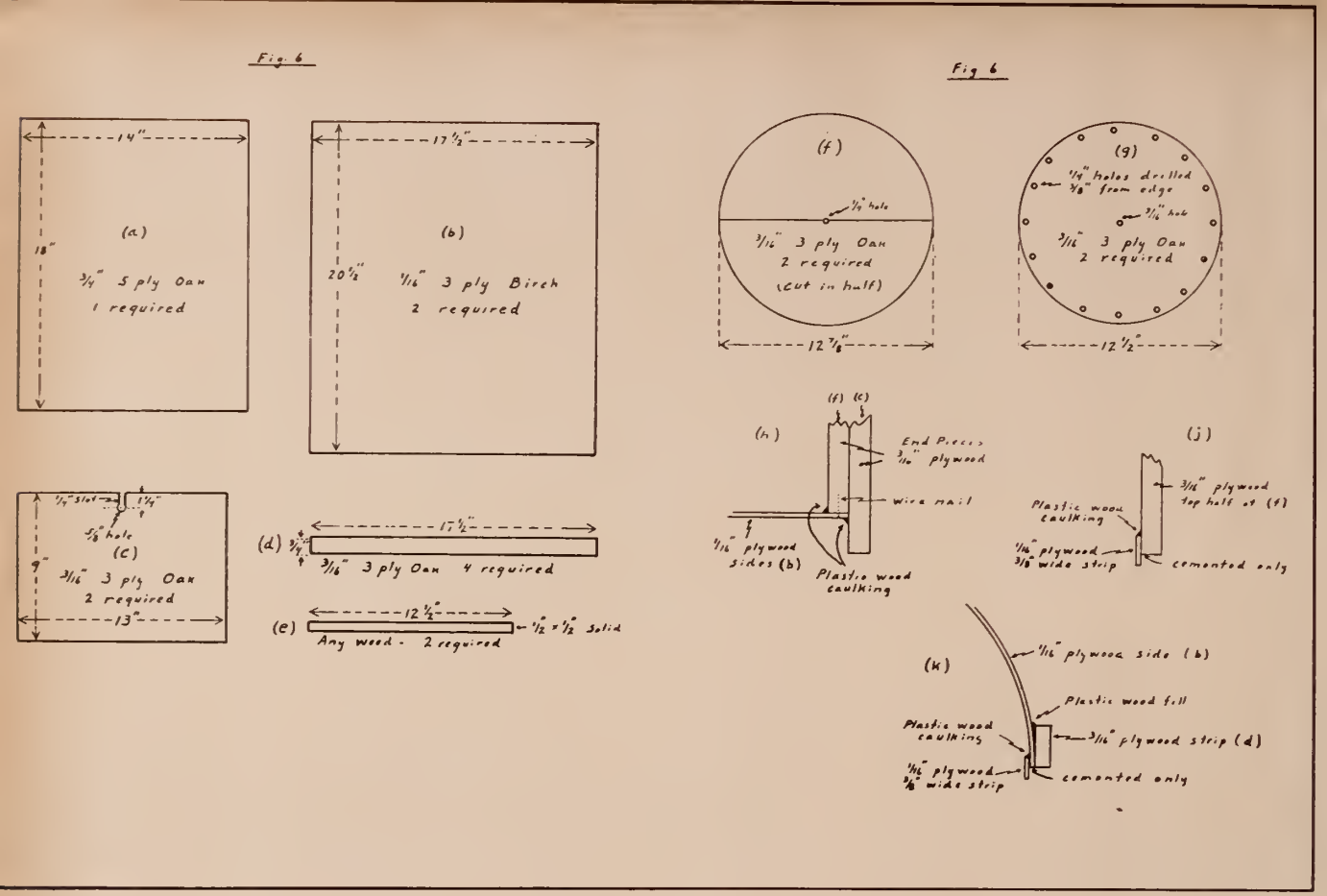
A good opening shot is a full view of the outside of the shop to be filmed, showing the manufacturer's name plainly. From here, go to a close-up of an envelope being opened and the enclosure—a purchase order for so many pieces of the specialty item—being studied. This sets the scene for the complete manufacture of the item. From here, a good first shot would be of the raw material to be used, as this will give a good comparison between the raw material and the finished product.

Next, consider the routing of the job through the shop. Show the route clerk making up the route card, making sure the card can be read plainly. As an example, in machining a casting, the first operation might be "No.1—3A turret-face small end to length-rough bore I.D., leave .020, turn O.D. to size." All these routing operations will tell a story to the prospective customer. It will show whether or not the job is being done in the most economical manner and in a way to maintain such accuracy

• See "HOBBY PAY" on Page 103







AN IMPROVED FILM DEVELOPING TANK

By B. F. GOSTIN, E. E.

Part I.

AMATEURS have been developing 16mm movie film for a number of years in all sorts of improvised tanks and trays, striving all the time to obtain perfectly balanced processing. Yet, in general, they fail to realize the shortcomings of an improvised processing unit, and often wonder what causes those streaks running out from the sprocket holes of the film; or narrow areas of light density running right down the center of the film; or possibly sections of film a foot or two in length, in which there is a marked difference in average density over the sections.

Anyone developing cut film, for example, would not dip the film in the developer for a minute or two, and then prop it up on the edge of the tray to complete development. Yet a number of amateurs do just that in developing their movie film. If they are using a developing drum in an open tray, they rotate the drum a few turns and then let it stand for a minute or two, and rotate it some more. Obviously, this will lead to uneven results and nearly all of the defects mentioned above will show up in the finished film.

Another common error is lack of proper temperature control. This problem goes beyond the temperature of the solution as it is poured into the tray. What about the air temperature? If the room is much above, or below 68°F. and you use a rotating drum in an open tray, the solution will quickly approach room temperature as the film drum is rotated through it. This may lead to considerable error in your calculated time-temperature factor and hence development.

Still another error is the lack of proper agitation of the film while in the various solutions. For best results, the correct degree of agitation should be maintained through all stages of the processing, including rinsing and final wash, and must be continuous.

The average amateur cannot afford air-conditioned darkrooms, deep well tanks, or fully automatic processing equipment; but with a little serious thought and careful work, he can build a unit for a very nominal cost that will give safe, dependable, and above all, reproducible results at all times. The processing unit to be described here is based on the result of over twelve years of experimenting with various gadgets and processes, at the cost of considerable footage of spoiled film.

The requirements of a good processing unit should be about as follows: First, *light tight*. Few of the commonly available units today have this feature, yet it is not difficult to obtain. Second, *Thermal insulation*. It is difficult to obtain without air-conditioning, but very excellent results may be obtained as described below. Third, *correct and constant agitation*. Automatically obtained in the processing unit described below. Fourth, *Facilities allowing quick change of solutions, rinse water, etc.* Quite simple without moving the unit from its operating position. Fifth, *Ease of loading and unloading*. This is also accounted for, plus the feature which prevents overlapping of film during processing.

The cost of materials for this processing unit should on an average, be under $25.00. Don't evaluat eyour time

in building it—it takes plenty of time.

In the following construction specifications, refer to the photograph, Fig. 1 through 4, showing the completed unit, in next month's issue, and drawing, Fig. 6a through s, showing details of construction. The bill of material lists everything needed for this unit and suggests source of supply.

Construction of the Tank

The tank is built entirely out of waterproof plywood, of the type known as "Aircraft Plywood." Thin skeets of this type of plywood are easily formed into curved sections after soaking them in hot water.

Fig. 6a—g gives the dimensions of the pieces to be cut and the location of the holes to be drilled. The holes for the supply and drain tubes are not drilled until construction of the tank is completed. Fig. 6—h shows the various assembly details. A good waterproof cement must be used throughout, such as DuPont Model Airplane cement or Casco waterproof cement. Very few nails and screws are required.

When forming the 1/16-inch plywood, care must be used to prevent breakage and to obtain a "squared" section. These two pieces are soaked in very hot water for 10 to 15 minutes, removed and all excess water wiped off and immediately bent slowly around a large can or crock, forming a complete cylinder. Wrap a strong piece of string around the cylinder, taking six or eight turns from top to bottom, and put aside for 48 hours to dry. Upon removing the string, the plywood will spring out slightly, but will probably be just about the right curvature to fit the tank end pieces if they were formed on a 10-inch diameter can or crock.

The two bottom-half end pieces, 6c and 6f, are next cemented together and clamped under heavy pressure until thoroughly dry. In assembling the ends, it is important to match the two halves of the discs 6f, otherwise you may not get a tight fit between top and bottom of the finished tank.

One of the curved sides (b) is next cemented to the two bottom end pieces (c-f) as shown at 6h, using plenty of cement along the edges, and tacking in place with three or four 3/8-inch wire nails on each side. This assembly must be carefully squared, that is, it must stand solidly on a level surface without having one corner higher or lower than the others, otherwise, when the assembly is mounted on the base, it will be twisted slightly and the top of the tank will not fit properly. The two reinforcing strips 6-d, are now cemented on and tacked to the ends only, as indicated at 6-k.

The top half of the tank is more difficult to square during assembly. First, clamp the two top-half end pieces in place on each side, using a 3/16-inch belt and washers through the bearing holes on each side, then cement the curved section on and tack in place with four or five 3/8-inch wire nails. Leave the top clamped in place until the cement has thoroughly set. Then remove the bolts, lift off the top and cement and tack on the two reinforcing strips 6-d, using the same procedure as for the bottom of the tank. These strips should fit as indicated at 6-k.

At this point, the top should be placed on the bottom and checked for correct fit all around. If there are any high spots, or other unevenness, they should be filed or sanded until there is a perfect fit between the two halves of the tank.

Next, the 3/8-inch strip of 1/16-inch plywood is cemented around the inside edge of the top, as shown in 6 j-k, allowing it to project about 1/8 inch beyond the edge of the top. This strip forms the light-trap and also will prevent the developing solutions leaking out around the seam. When the cement is thoroughly dry, the top edge of this strip, and all inside seams and corners, are caulked with plastic wood as indicated at 6 h-j-k.

The reinforcing blocks, through which pass the drain tubes in the bottom of the tank, are next made by cementing together two pieces of 1 1/2-inch square, 3/16-inch plywood. When the cement is dry, these two blocks are fitted to the tank curvature by placing a piece of sand paper face up on the tank and rubbing the blocks back and forth over the sandpaper until the block and tank curvature match. The blocks are then cemented to the tank centering them 9 inches apart and held in place under medium pressure (about two pounds each) until dry.

The holes for the drain tubes are drilled at this time, using a drill slightly smaller than the tube, so that a tight, press-fit, is secured when the tubes are installed. Countersink the hole on the inside of the tank slightly, to eliminate the possibility of a raised center around the drain tube which would prevent complete draining of the developing solutions.

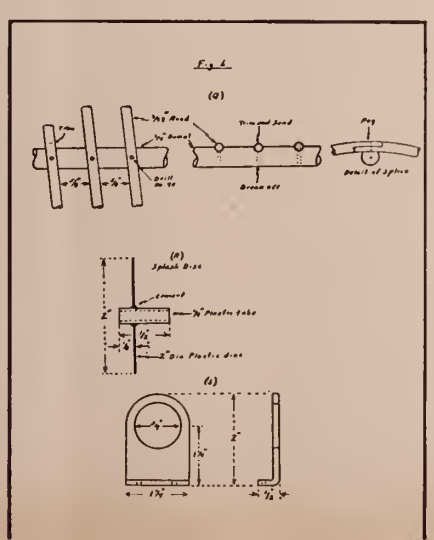
The bottom half of the tank is now mounted temporarily on the base by means of the two 1/2-inch square strips 6-e. Three or four 7/8-inch R.H. wood screws fasten the strip to the base and a like number of 1/2-inch F.H. wood screws fasten the tank ends to the strips.

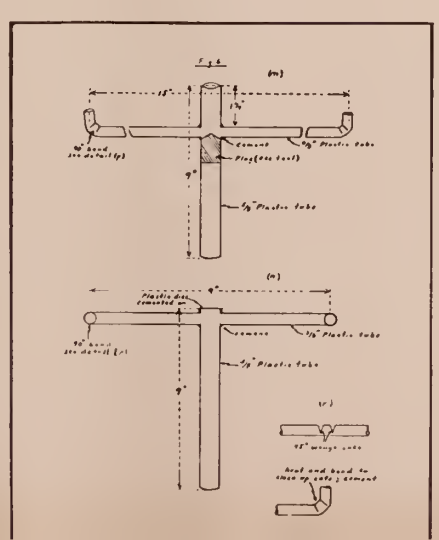
The tank top is now mounted by means of the piano hinge. This hinge is supplied with countersunk holes every 2 inches; however these holes are too large for the small screws used, and a new series of holes should be drilled and countersunk in between the original holes. Use a No. 40 drill for the new holes and use 1/4-inch No. 2 F.H. wood screws to fasten the hinge to the reinforcing strips. When this is done, use a fine file or sandpaper to touch up the edges of the top and bottom of the tank until a snug fit is obtained all around, and the top raises smoothly without binding.

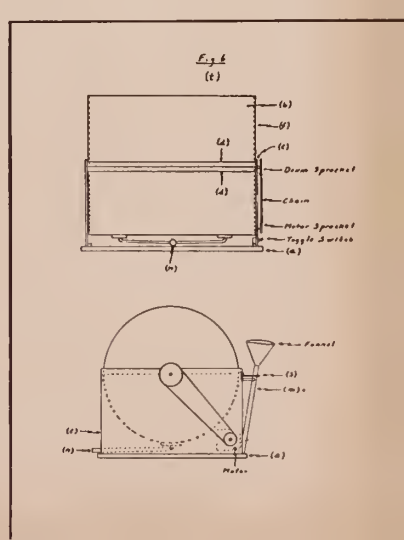
You may now locate and drill the holes in the back reinforcing strip through which will pass the plastic supply tubes 6-n. It will be necessary to file a semi-circular hole in the bottom edge of the hinge to clear the tubes. (See photo.) Slightly countersink these holes on the inside of the tank.

The tank is now ready to paint and varnish as follows: For the inside, use Eastman Kodacoat which is water and acid proof. Apply three coats. The first

• See "TANK" on Page 104







MOVIE

ACTION OVERLAP

Tricky transactions from one sequence to another requires little more than the imaginative powers of the movie filmer. I have personally tried to "sprinkle" as much of these effects into my movies as possible, since I found these stunts exhibit with gratifying audience approval. Here are some I have used. At the end of one sequence a man places a cigarette between his lips and reaches for a match. A close-up shows the match as it is struck, and the camera follows a hand holding the burning item to a pipe instead of a cigarette, and, of course, projecting from someone else's face. Another, as an introduction to a football game reel, began with a shot of a youngster picking up the pigskin and throwing it out of the picture. Cutting quickly, the camera seems to be following the same football in its flight through the air only to reveal that it's received by another athlete on the gridiron. Still another was showing a waterfall tumbling over a precipice, panning slowly down to a hand holding a glass under a stream of water gushing from a faucet.

The trick is to keep some relationship between the scenes and to edit the footage so that the establishing shot is allowed to firmly fix the situation in your audience's mind before a quick and smooth change-over links the two events together surprisingly well.—*(By Jerome Elm, Seattle, Wash.)*

MOVIE CORRESPONDENCE

Known to my friends and family as a rather unreliable letter writer, I recently devised a way to correspond with them so that they could visually be kept posted of how my wife and I spend our time away from home. Once a month we mail them a film of our activities with the format of the entire reel handled much in the manner of a letter, beginning with a title in my own handwriting (as are all the titles) that usually goes something like this—"Hello everybody. We have a lot of news to tell you. Last week we bought a new car. . ."

Enlisting the aid of some of our friends to operate my camera, the sequence that follows would show us driving the new car into a close-up, getting out and saying hello as we point out our late purchase proudly. We always try to inject some humor into these movie letters and while we enjoy keeping them posted with our doings on film we also know they find more pleasure in receiving these ltitle messages from us than any other we could send.

Whenever they receive our movies, everyone is invited over to my parents' home where the screenings are usually given along with refreshments. Now, to make matters even more interesting all around, my brother-in-law has started reciprocating with movie letters of the doings back home. —*(By Selma Doone, St. Paul, Minn.)*

ANOTHER MAIL MOVIE

Because one of my wife's recipes was rather difficult to explain and required a certain amount of visual demonstration to accomplish with success, we filmed a short movie as she went through the various phases of adding this ingredient to that.

Friends we had lived near, a few years ago, were now separated from us by many miles. They had remembered, however, a particularly tasty dish that my wife prepared one evening and had now requested details on how it was made. When the little woman stated, "The best way to avoid any failures is to actually see how it is done," I set up the camera and made it possible for our freiends far away to do just that—*(By Jack Eberley, Detroit Lakes, N.D.)*

PACKING IN

One of the most absorbing movies in my library is the one I filmed last summer when a few of my fellow wage-slavers and I packed into the High Sierra. Not only did I come back with a complete filmed recorp



of the occasion but in addition I had a wonderful time.

Chipping in for expenses, such as a guide, pack animals, saddle horses, food, etc., I began filming as we "made ready" to leave on our journey. Once we were on the trail numerous possibilities for the camera story presented themsleves. Scenes of our sturdy and sure-footed pack mules making their way along precipitous ledges and across mountain streams were intercut with close-ups of my friends stationed at various points in the line and busily engaged with keeping the pack train moving.

For those who came for the fishing our destination more than fulfilled their desire, for the others who came for the sheer experience, the scenic wonders were breathtaking, but for me as for any movie maker it was a camera adventure that had everything I could ask for from beginning to end. —*(By Ted Johns, Nashville, Tenn.)*

MOTORCYCLE ADVENTURE

Last fall two of my friends and I decided to rough it into the back country of the desert aboard motorcycles. Because my combined interets center around motorcycling, movie making and the daring challenge the desert has to offer its explorer, I originally suggested the idea. My friends readily agreed that such a trip would make an interesting movie and we carefully charted our course to take us where few others had been before.

With each of us mounted on our own cycle laden with rations, firearms, bed rolls, compass, first-aid kit and as much water as was feasible to carry we set out on our three-day safari.

We viewed many of nature's most unique exhibits, hunted for desert tortoise for a sequence in the movie and discovered countless old claims made by prospectors looking for gold. Strangely enough on our second day out we actually encountered one of these old desert rats trudging along slowly with his burro. Surprised as he was to see us, we lunched together beneath the shade of a huge boulder while he spun tales of his long adventures in the desert.

Between filming, exploring and riding over the so called forbidding landscape there was never a dull moment or lack of subject matter for my camera, so much so that I wholeheartedly recommend it to every adventurous movie maker who finds within him the desire to film what lies on the other side of the hill.—*(By Grant Dexteri, Chicago, Ill.)*

WIPE EFFECT

If you are looking for a simple but highly effective transition from one title to another here is a trick I used that draws comments each time it is shown. The idea is one that I call a pie-cut wipe and requires that two titles, on preferably dark backgrounds be rubber cemented together one above

EAS

the other. The first title to appear should, of course, be on top. The second rubber cemented securely to the bottom of the first will appear when the top legend has been cut away in strips much as one would cut a piece of pie.

This is how it is done. Before the filming begins carefully dissect the card from corner to corner with a razor blade drawn along the straight edge of a ruler. With the legend now divided into four equal parts, begin slicing these cuts in half or eight parts, then again into sixteen and so on for as many frames as you may wish to have the wipe action take place. It is essential, of course, to cut deep enough into the card to completely sever each piece. The rubber cement if properly applied should hold the strips in their original position and a dark background will minimize the appearance of the razor marks.

During filming allow for a much time as required to read the title before removing the strips. When the wipe is to take place stop the camera and remove the first piece. Shoot a frame and then remove the second and so on until the entire first title has been "wiped away" frame by frame and piece by piece.

This same method may be employed to reveal a third title or even a fourth providing, of course, they have been previously cemented together and so dissected. Don't worry if the rubber cemented strips adhere too well. A little rubber cement thinner applied to the area with an eye dropper will quickly loosen it, drying rapidly and leaving your art work undamaged.—(*By Curry Polteck, Marshfield, Wis.*)

SEAFOOD SAILERS

Somewhere or at some time almost all of us cine sportsmen, who live near the water, have devoted a few feet of film to fishing. Yet as a rule most amateurs overlook one of the most fascinating movie ideas they could add to their reels by ignoring the filming opportunities available aboard a commercial fishing boat. The occupation of catching fish on a large scale has, naturally enough, nothing in common with the rod and reel method, but never-the-less how these businessmen supply us with our seafood makes for an interesting movie.

To make such a movie myself, I found befriending the men aboard such a commercial craft, was not difficult and I soon obtained permission to accompany them on one of their voyages. With assurances that I had no intention of commercializing on the film and that I only wanted it for my own personal record, I promised to return with the finished reel for a private showing. With little more than this I was given a free run of the boat to take pictures as I choose, providing, of course, that my presence would not attract any special attention.

What to put on a film posed no problem. Activity aboard ship was always high from shots of the countless sailing duties each man must attend, to the enormous task of landing the fish. To better acquaint yourself with the procedure, however, and avoid any foolish questions when no one has time to explain, it is a good idea to brief the crew in advance of sailing and above all to keep out of their way while they work.—(*By Pierre Poirier, Montreal, Canada.*)

FEATHER LEAGUE

With the coming of baseball season, here is an idea for an unlimited amount of laugh provoking footage and a bundle of fun for young and old alike.

Last season a few sports-minded fathers of our camera club organized a bantam baseball team made up of their youngsters from 6 to 12 years of age and named the group The Sandlot Cubs.

Providing these future big leaguers with specially designed uniforms and pint sized equipment we challenged all comers in the same age group to a contest. The idea soon caught on and we began filming the events from the training period until we lined up some competitive games.

Stationing a camera at various locations we filmed the procedings as a unit to capture many exciting monents and comical situations. Employing every lens from a telephoto to a wide angle and mustering all the equipment we could scrape together, many slow motion scenes of the players, reaction shots from the spectators and arguments with the umpire—who was also a youngster—wound up on our reel of celluloid.

In the end, the few hundred feet of film we each exposed and edited into a movie, was worth more than the expense involved and differed from anything any of us had ever expected to shoot.—(*By Arnie Hilton, Detroit, Mich.*)

ROAD TEST

For the enterprising and mechanically minded amateur who is looking for a way to earn some footage money, here is an idea that has paid off for me more than once.

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

Contacting a local new car dealer I arranged for an interview with the gentleman in charge of sales and outlined my idea of a movie road test. The purpose, I explained, was to record on film a graphic story of how their latest model reacted under varying conditions on the road, in traffic, etc., as well as pointing up the new features, in an interesting and entertaining way. When a possible customer begins to inquire into the qualities of its design and mechanics then, I promised my film would impress him and his wife sufficiently to make the sale an easier task.

The first time out was, of course, the toughest. Contracting for that first motor trial merely paid for the film cost, but from then on with a sample reel to show to the next dealer, difficulties were lessened considerably.—(*By Augie May, Portland, Oregon.*)

THE BOW AND THE RIFLE

A topic that originally began as an argument between two of my acquaintances ended up as a splendid movie idea for me.

It all began with a discussion on the advantages of one hunting weapon over the other. One of my friends, who was particularly adept with the bow and arrow, tried to point out that this ancient weapon in the hands of a skilled expert could not only be more advantageous under some circumstances, but in addition, could down any ordinary game with as much success as could the rifle. To settle the question once and for all, a date was set for a hunting trip. The idea of one hunter using a single shot rifle and the other using a bow and arrow sounded like a chance for some good shooting, so I went along with my camera.

Needless to say the question of whether one field piece has it over the other, under all conditions, was never really settled. As a matter of fact the argument still goes on. But the one thing it did prove is that although I was not participating in the contest, my movie was by no means the loser.—(*By Yvonne Ostall, New York, N.Y.*)

END

New—and Kodak



Here's the camera sure to give you a new and greater satisfaction from your movies . . . the superb new Cine-Kodak Royal Magazine Camera.

Light and comfortable (it weighs only 2⅞ pounds), the "Royal" takes those big, sharp pictures you dream about—both color and black-and-white. And although there is full capacity for advanced cinematic effects, operation is simplicity itself. It loads in 3 seconds. The fast and beautifully made Kodak Cine Ektar *f*/1.9 Lens focuses from 12 inches to infinity . . . allows filming under all but "impossible" light conditions. The motor runs a full ten feet of film with one winding . . . stops automatically when rewinding is needed. Three speeds include slow motion. The "Royal" also feature enclosed view finder, single-frame release, i changeable lens seating, and built-in exposure g

Accessories available include: wide-angle telephoto Kodak Cine Ektar and Ektanon Le . . . Cine-Kodak Focusing Finder for through lens composition and focusing . . . Cine-Kodak Spacer Rings for near-microscopic movie st . . . Cine-Kodak Titler . . . filters and Pola-Scre easy-to-use Kodak Combination Lens Attachm

Truly, the Cine-Kodak Royal Magazine Ca is a great achievement in cinematography camera you'll be proud to own. The price, $19 including Federal Tax. At your Kodak dea

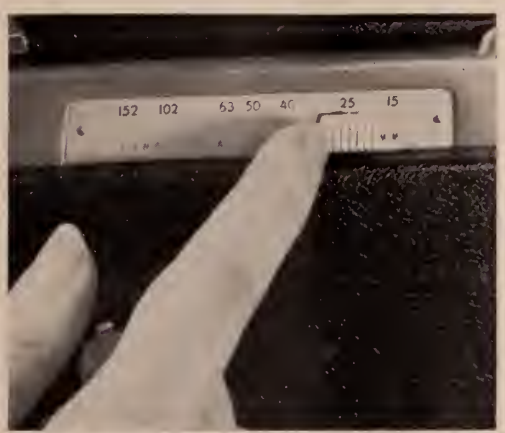
Price subject to change without n

nest 16mm. Personal Movie Camera

HE CINE-KODAK ROYAL MAGAZINE CAMERA



ndard Lens is the outstanding Kodak Cine Ektar m. *f*/1.9—a member of Kodak's superb series bsolute top-quality movie lenses. Readily inter-ngeable with it are eleven accessory lenses rang-from 15mm. wide-angles to 152mm. telephotos.



Enclosed View Finder adjusts to observe fields covered by any of the lenses available for the camera . . . also incorporates parallax-correcting indicators for extreme close-ups. Finder slide "click stops" when moved to number matching the lens.



3-Second Loading is accomplished merely by moving cover slide to OPEN position, opening door, slipping in film magazine, and closing cover. Magazines, exposed or not, can be changed without losing a frame whenever you want to switch film types.



ltiple Speeds of 16, 24, and 64 frames per sec-. For normal screen motion, speed 16 is the one se. Speed 24 should be employed if sound is to dded later or if the film is to be shown at sound-speed. Speed 64 is for slow-motion effects.



Exposure Guide "dials" correct exposure to use for any operating speed, any lighting condition, any subject—indoors or out. It accepts the card which comes with each film magazine . . . giving outdoor-indoor exposure values for that particular film.



Exposure Lever runs film when pressed half forward. It can be locked for continuous exposure by pressing all the way forward . . . lets you get into the picture. Single frames are exposed by moving the lever backward . . . allowing animated effects.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Double Exposure Without Wind-Back

I worked out the following easy method of producing a double exposure on double 8mm film.

First, load the camera as usual, and after testing for loss of loop, stop the camera and make a mark with a grease pencil or lipstick on the grey side of the film at the point where the film enters the gate and another mark after it leaves the gate. Or if you prefer, at a point below the gate, tie a white thread securely through a sprocket hole in the film and cut the ends of the thread short. The object of marking the film is so that the second exposure will start at exactly the same place on that portion of the film that was exposed the first time for the double exposure.

Now close the camera, set the footage indicator back one foot before zero to allow for leader. Run off the first foot until the indicator is at zero. Now you are ready to shoot.

When you reach the part in your filming that you wish to double expose, jot down the beginning and ending footage as shown on the footage indicator. If you wish to complete your double exposure at this point of the filming, merely slip on your lens cap and continue running the film through to the end. If you were on the first half of the roll, turn your film over, and with the lens cap still on, run the second half of the roll through.

Now the film is again ready to shoot at the beginning of the first half. Put the film back in the camera, and with the camera open, press the starter button until the mark you have made on the film reaches its original position in the camera.

Close your camera, set footage indicator back one foot again for the leader, then with the lens cap still on, run the camera until the footage indicator reaches the footage you have jotted down for the beginning of your double exposure. Remove the lens cap, then shoot your second exposure to the end of the footage allowed for this double exposure.

It's foolproof; and if you are not out on 'location' you can accomplish all this at the scene of the shooting.—*(By Wilma Marlow, Los Angeles, Calif.)*

Projector and Light Switch

I am submitting a gadget which I recently made for use with projectors, either 16mm or 35mm slide machines. This device is a foot operated switch constructed with an automobile foot switch that is found on the floor of cars for raising and lowering the headlight beams. It can be so wired as shown in Fig. 1—so as to turn the current into the projector when it is pressed with the foot or the current may be instantly deviated from the projector to a lamp or other light in the room merely by stepping on the switch. This is a most handy way of the operator's controlling the lighting situation without asking someone to fumble in the dark for a lamp switch after the show is over.

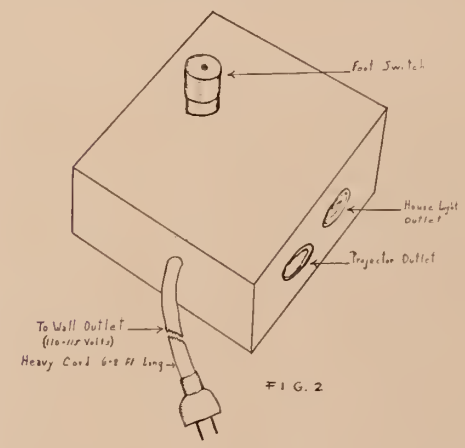


FIG. 2

The switch is kept on the floor near the projectionist's foot for convenience. Fig. 2 shows the box-like shape of my gadget which can easily be made with plywood or any other type of material that is preferred. The cost is low. My switch cost about $.83 and the wood was about $.50. Ordinary hand tools and a little solder are about all that will be needed. Either outlet on the switch box can be used for either the projector or the house lamp. Because of the high amperage of auto headlights, these switches will easily handle the average movie or other projector. The outlets are the female type with threads to accommodate any kind of a male cord attachment, and can be purchased for about $.15 a piece in a dime store. Again, the design is entirely up to the builder and will vary with the amount of time and money he wishes to put into the project.—*(By Robert L. Atkinson, Bloomington, Ill.)*

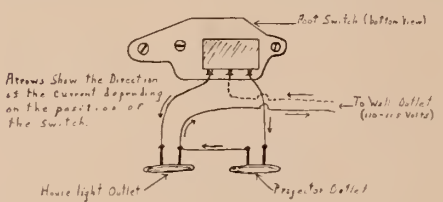


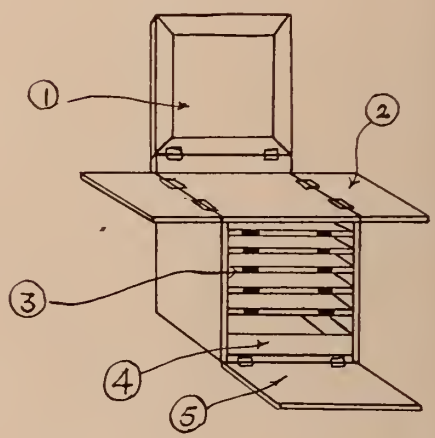
FIG. 1

Wiring Diagram

Titler and Storage Cabinet

Here is my Combination Titler and Storage Cabinet. It has helped me very much in making titles and cartoons. I hope it will help the readers as much.

Details: The entire layout is made of ¼" plywood, small hinges and nails.



No. 1—is the top, it has a solid back and a framed front. It has a slot between the frame and back into which go the titles and backgrounds. You may also use your favorite smaller titles which of course are the ones which come in every issue of "Home Movies" by placing the title in the center ofa plain background, as shown in front view No. 1. To get a little different effect place colored cellophane in front of the titles.

No. 2—are shelves which open from the middle out in order to make a little table. The table may be used for table-top scenes, or to hold rewindes.

No. 3—are shelves where scenes and titles are filed.

No. 4—is a drawer that pulls out for your camera and accessories.

No. 5—is the front leaf that pulls up to enclose the drawer and shelves.

Note: Be sure to make the back a little taller than the sides so that No. 1 will close over No. 2. No. 2 closes in; No. 1 comes down; and No. 5 comes up. A fastener holds No. 1 and 5 together. A handle may be put on the top for easy carrying. The box may be made as large or small as you want.—*(By Harold B. Rogers, Oakland, Calif.)*

WORKSHOP

Titles from TV

As an owner of a television set I am amazed at the countless number of title ideas the amateur movie fan can obtain from this medium.

One idea which is used quite often is a title falling into view over a moving or still background. With good results, I built a titler with 8″ x 10″ open frame with two hooks on both upper ends. I then cut a number of 8″ x 10″ sheets of cellulose acetate (depending upon the number of main and credit titles used) and punched two holes at both upper corners. Upon these I lettered my title with white or coloured cellophane ink purchased at any art store. One need not be an artist to do this for he can easily trace any title or cut-out pasted on a piece of paper. I then hooked the titles in order on the titler, and held them out of view. With the camera running upon a desired background, I let the first title drop, ran the desired length of film, stopped and removed the title and repeated for each one. After the last title I began my story with the same background.

I used a two diopter lens to focus at 20″.—(*By Frank Bertola, Bronx, N.Y.*)

Framing Ideas for Titles

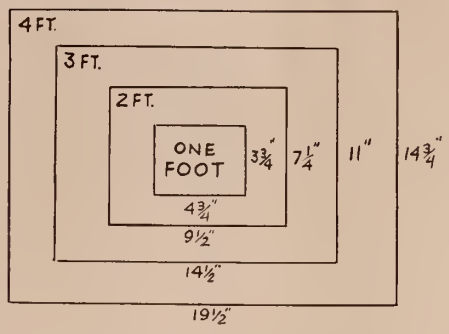
When I calibrated my 2.5 fixed focus lens, for focusing, as described in your Dec. issue, I ran into centering difficulties. I use a Mittens title board with ¾″ letters. Centering these within the area covered by the lens at 1—2—and 3 feet, proved to be too laborious. Too many calculations.

I solved this problem by cutting a heavy piece of cardboard as shown in the diagram. This gives me 3 nesting cardboard frames, each of which frames the area covered by the lens at the marked distance. Now the letters are simply centered in one of these frames.

I have used this method to make titles for my Christmas picture. I find it much faster than laying out the area covered by the lens—each time the distance from the lens is changed.

At 4 feet the letters are centered on the 14¾″x19½″ board and no rings are used. At 3 feet the letters are centered in the opening of the largest ring of cardboard. At 2 feet the large ring and the second ring are nested together on the board, and letters are centered in the opening 9½″x7¼″ in the second ring.

At 1 foot all three rings are nested



and the letters arranged in the 3¾″ x4¾″ opening in the third cardboard ring—(*By Harry C. Detweiler, Rochester, N.Y.*)

The movie amateur who wants to duplicate some of Hollywood's tricks and make transparent titles with background scenes visible through the text, can do so without much trouble.

If the services of a printer are available, the title may be set up in the kind and size of type desired, and printed on a sheet of transparent celluloid. In printing titles on celluloid, a so-called "kiss-impression" should be made. The printed celluloid will dry over night.

To use, the celluloid is placed between two clean pieces of glass and photographed. The scene beyound the titled piece of celluloid, will photograph along with the title. No difficulty should be experienced in mounting the two pieces of glass with the printed title, in front of the movie camera lens, in proper focus for photographing with the scene beyond, slightly out of focus—as is generally the case with such titles.

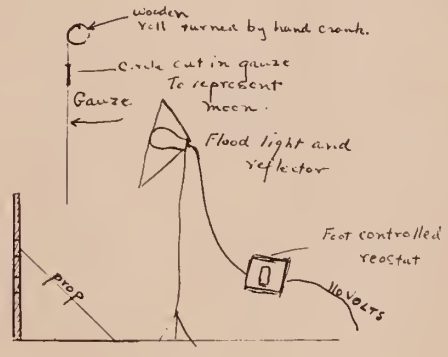
Where the services of a printer are not available—a variation of this method can be used. If the movie producer uses the familiar letters for for title making, he can tip them slightly on a piece of glass, and after the title has been put into place, another piece of glass can be laid over this. The two pieces with the title spelled out between the two, can then be mounted in front of the movie camera with the proper scene beyond —and the title made. By sticking the letters to the one piece of glass, lightly, (the one fartherest away from the movie camera) then the pasted side of the letters will not show. The side of the letters next to the camera are not to be pasted, since it is only necessary to fix them to the one piece of glass. Either of these two methods will produce an excellent transparent title.—(*By Sherman MacLaren, Odenton, Md.*

A Prop Moon

Recently, a part of the script of a home movie called for the scene where the moon gradually came from behind the horizon and climbed high up in the sky. After a couple of nights awaiting for a few time-lapse shots of the moon rising, only to have a cloud blank out part of the scene from time to time, I decided to make a "Moon of my own".



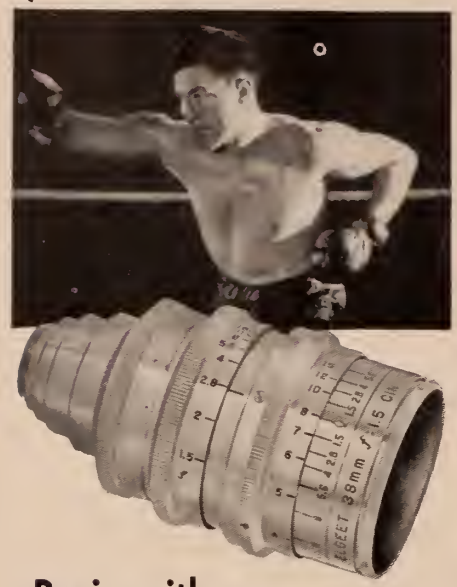
The accompanying sketch will give you some idea of the set-up used. The scene of trees and mountains were cut from ¾″ thick masonite or quarter board. This was painted dull-black by using blackboard paint. The "sky" was a translucent gauze, in which a circle was neatly cut to represent the moon.



Sufficient gauze was used so that the "moon" could be hidden behind the hills before the filming was started. Then the flood light was turned on BEHIND the gauze, and the hand crank on the "top" of the scene was turned slowly, and the camera started. As the "moon" appeared, it was much brighter than the surrounding "sky", and a perfect effect was obtained. The foot controlled rheostat was used to give a "low-to-high" amount of illumination, the amount of light gradually increasing as the moon climbed higher and higher.

This idea makes a fine hit with the audience and gives a touch of continuity that even the smallest child can readily grasp.—(*By Gerald W. Rickard, New Brunswick, Canada.*)

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PRODUCT NEWS

FIRST 1951 BELL & HOWELL

Featuring an exclusive new parallax-correcting viewfinder, the Bell and Howell 70-DL is the first B&H entry for 1951. The new viewfinder features parallax correction, in 8 steps, from 3 feet to infinity, plus a new optical system giving a 500% brighter finder image. A new focusing eyepiece, adjustable through 6 dipoter range, meets individual eye requirements. The new eye position being ¾ inch back of the eye-piece, there is no interference with glasses. A new measuring mark, for work requiring exact measurement from film to subject, shows plane from which to measure subject.



The camera itself has a new, improved 1 inch *f*/1.9 Super Comat 4 element lens, said to be unusually high in definition. Camera will operate at 8-12-16-24-32-48 and 64 frames per second. The operator may focus visually through the lens to be sure of critically sharp pictures. Hand crank permits back-winding film within camera, for lap-dissolves and double exposures. With one winding, the 70-DL will expose 23 feet of film, or enough for 5 scenes of average length. Prices, including F.E.T. are $369.95 with *f*/1.9 Super Comat; $459.95 with 1″ *f*/1.4 TTH Ivotal; with 1″ *f*/2.5 Ansix $344.95.

VICTOR SOUND PROJECTORS

Incorporating in each model a brand new amplifier of advanced design, an improved optical system and twelve mechanical innovations, Victor's three new models are designed to fit specific audience requirements in the school, church, business and home. The new projectors are designated, Victor Sovereign (Model 60-25), Victor Escort (Model 60-10) and Victor Lite-Weight, Sr. (Model 56-4). The Escort and Lite-Weight, Sr., projectors are available with a choice of three speakers—six inch, nine inch or twelve inch. The Sovereign features a separately cased 12 inch speaker.



WALL & CEILING SCREEN STAND

Radiant's new light weight screen stand that converts large-audience size wall and ceiling screens to either a tripod or platform model permits the use of a large size screen wherever a permanent installation is impractical. The Sky-Lift will handle wall and ceiling screens up to 12 ft. x 12 ft. in size. A cradle which supports the screen case is swiftly adjusted to any heighth up to five feet above the floor. Screen fabric can be raised to height of 14 ft. by rope and pulley method. Weight, 20 lb. Radiant Mfg. Co., 2627 W. Roosevelt Rd., Chicago.



TITLE CENTERING LENS

Mounting in the lens of the movie camera, an adapter ring, the new Tiffen Centering Lens is claimed to assure the absolute centering of movie titles. A beam of light, thru a pierced cardboard at the title position, enables the operator to make visually certain that the title is dead center on the film. Tiffen Mfg. Corp., 71 Beekman St., New York 7, N.Y.

CAMERA TRIPOD LOCK

The Johnson Kam-Lock enables the mounting of camera on tripod with great rapidity. The two parts of the

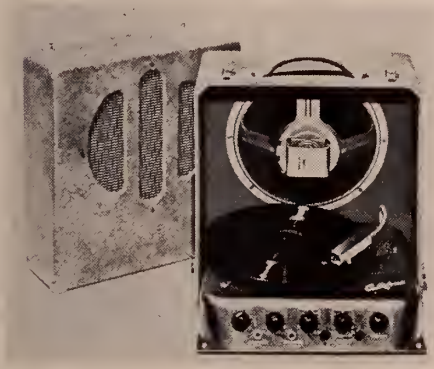
Kam-Lock dovetail into each other, and a pull on the releasing chain permits the camera to slide free of the tripod. Price $2.98, F.E.T. included. General Photographic Supply Co., 136 Charles St., Boston 14, Mass.



PORTABLE PLAYER

A new portable transcription player, handling recordings from 7 to 17¼ inches and having three speeds, 33⅓, 45 and 78 r.p.m., has been announced by Califone Corp., 1041 North Sycamore, Hollywood.

With an undistorted power output of 16 watts and 24 watt peak, it is claimed that the unit will cover an audience of up to 3500 persons. An additional feature of the unit is Califone's patented Varipole speed control, which permits a gradual adjustment of turntable speed from 25% below normal to 10% above. Two heavy



duty Alnico V permanent magnet 12 inch speakers, each with 25 feet of cable, are an integral part of the unit, one speaker being housed in each half of the case. Two separate needles, changed by a finger flip, are furnished with the player to handle all types of records. Weight, 36 lbs., dimensions closed, 13½" x 16" x 16½".

NEW "HOPPY" RELEASE

"Riders of the Deadline", starring William Boyd as "Hopalong Cassidy", is another in a series of 16mm films just released by the exclusive distributors, Commonwealth Pictures Corp. Seven reels in length, it is currently being released to the trade. Blazing with action, which Hoppy fans expect and love so well, Hoppy gets his man as he cleans out a smuggling gang in a series of breath-taking adventures.

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What Others Are Shooting

★★**"NEW TENAMENTS"** — 400 feet Kodachrome, by R. H. Jansen, Milwaukee. In order to communicate, the individual must know what he wants to say—and then must proceed to say it, in the best way he can. Here, Mr. Jansen has used 400 feet of film to present a situation; then he comments on the situation—and finally, presents his conclusion, and hopes that the viewer will agree with him. The film concerns the building of vast housing projects in Milwaukee. A veteran and his wife, who own their home, and are perfectly satisfied to remain there, are greatly concerned with the dangers lurking in the situation of the housing projects. Then



EXCELLENT ANGLE SHOTS

Mr. Jansen presents his arguments; he reasons that the new projects now building in Milwaukee are a danger to the community, because they will become tenements in a short decade or so. He states that the "come one—come all" policy of choosing tenants, is a bad thing. He concludes that housing projects are bad.

The veteran and his wife are so alarmed at the possibility of the new building that they call City Hall and ask how they can stop the "wasting of public money." He is told to write the Mayor. He does so, and the film ends.

Technically the film is well done, because it has a message, a beginning, a middle, and an end. Some of the scenes showing the veteran and his wife are a little long, but interest is sustained by the action. Shots taken on the spot, as the building projects were erected, are so good, that they defeat Mr. Jansen's purpose; he says that they are "bad," but makes them look too good! The editing is excellent, and the sequences are sprinkled with shots from many interesting angles—all helping to move the story along. All in all, an excellent film, with a firm purpose, and a clean-cut workmanship.

★★★**"TWO SEASONS"** — 100 feet, 8mm Kodachrome, by Aaron E. Smith, Salt Lake City, Utah. This film opens with two youngsters, a boy and a girl, looking at photographs taken in the good old summer time. The camera wanders around, and the beginning of the story is obviously winter. But when they discuss the joys of the warm weather in retrospect, the camera takes over, and reports what these children experienced last season.

Basically it is a tender tale of a few hours spent by two kids—just having fun. They romp out of the house and wander down the street, and into a park. They go for a speed-boat ride, drink soda-pop from one bottle, with the traditional two straws, and finally wander homeward—happy and content. And that is all.

But Mr. Smith has managed to insert in his film that elusive something called "mood." And if the picture is the thing, then Mr. Smith has succeeded. Technically, his exposure is good—even in the shadow portions. Panning was a little rapid, and the camera tilted in one short sequence. Bur the transition and the action were excellent.

PRIZE

• Continued from Page 85

each dish is taped to the side, and then moved in that manner."

About lighting the film, Mr. Valentine said that most of his shots were taken at *f*/2.5. This aperture gave him greater depth of field.

Even though he used members of his own family in the cast, he has been fortunate in getting a feeling of complete naturalness, and a lack of self-consciousness. Every individual does a sincere job—even the youngest lad, who cannot be more than five years old.

Then too, his story is not merely a series of movie tricks, tied loosely into a weak script. Rather, the film grips the attention of the audience immediately, even before the trick photography flashes on the screen.

The film is merely a series of events —a slice of family life—if you will, which occurs in the space of a few hours in a normal home. The film has a beginning, a middle, and an end. Yet Mr. Valentine is no script writer. He has merely set down, very loosely, the scenes he intended shooting, and then did so. Most of us can do the same thing.

• Continued on Page 101

Add to all this, superb technique—(which in itself never makes a good picture) in lighting, titling, and story and we have a prize-winning film. His shots are beautifully framed; he has a smooth continuity of action with the story flowing along from shot to shot, finally ending with a touch of humor and understanding.

"HOME MOVIES" congratulates Mr. Valentine who has done a fine piece of work—and no doubt had plenty of fun in the bargain.

●

INSECT

● Continued from Page 86

for making new experiments with them.

I placed a small, dead bird between the branches of a low bush, just as if it had fallen from a nest and had been caught by the branches. Now, I thought, it would be exciting to see the reaction of the scavenger beetle. Would they be able to get the bird down on the ground, and bury it?

They did. In a short time they climbed the branches of the bush and pressed themselves between the foliage and the bird. They got it down so quickly that it was necessary to put the bird back on the plant several times, in order to get sufficient footage.

Then I put the scavenger beetle to a more difficult test. I placed a frog on two bricks, laid beside each other. As the frog could not be buried through the bricks, the beetles had to push it over the edge, let it fall to the ground, and then bury it. But the beetles did not surrender in the face of this difficult task. As usual, they worked themselves in, under the dead animal, and with their backs against the bricks, and all six legs against the frog, they quickly pushed it over the edge. An exciting climax in the movie.

The next day the frog was buried under the bricks!

The different phases in the development of the beetle from the egg, via caterpiller and chrisalis to adult insect life, followed a normal course. But the most exciting footage I got, was when suddenly, one afternoon in August, all the beetles fell upon each other in a relentless fight. For a long time they had been covered with mites, and perhaps the pain had at last made them vicious. In an hour, nearly all the beetles were killed, and wings, legs, and carcasses lay scattered all over the battlefield.

Insect life is very fine stuff for movie making. It is a strange, and often uncomfortable life one sees, but it is always interesting. And the technical difficulties of this sort of movie making are many, but it is possible to overcome them, and when you get close-ups

● Continued on Page 102

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• Continued from Page 101

of the insects, and you see their strange appearance, you are sure to get an exciting picture, every foot of which will hold the attention of the audience.

Even the technical side of this subject was a challenge. Before starting I had to make a number of extension tubes for my Bolex. They ranged from 7 to 150mm. long, and were used with the 15 and 25mm Bolex lenses, and the 50 and 90mm Leica lenses. An adapter, made by Bolex, connected the Leica lenses.

Tubes from 7 to 50mm were used with all four lenses—the long tubes only, being used with the 15 and 25mm lenses. I might say that in the case of the 15 and 25mm lenses, which were reversed with the rear elements towards the beetles, it was necessary to make a special reversing ring.

For quick focusing on small objects, and the use of the ground glass, I made a special accessory which fixed the object to the extension tube. The object was moved into focus by screwing it towards, and away from the lens. The focusing ring on the lens was not used.

END

Movie Fun

• Continued from Page 87

of home movie-making—in terms of their individual limitations. Perhaps some wasted effort, time and materials may result; but it will be more than worth it. But common sense has to be applied. Parents shouldn't entrust fragile equipment to clumsy young fingers. Nor should they arbitrarily deny children the privilege of acquiring every skill of which they are capable.

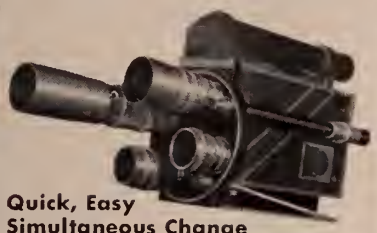
Here is a concrete example of what can be done.

To teach any manual operation to a child, you should first demonstrate the operation, accompanying this with brief verbal descriptions, or a "labelling" of the important steps. The child should face the equipment from the same position as yours. Then they demonstrate that they are real actors and actresses.

2. Train 'em and trust 'em. It is a principle, in the training of children, to make them as skillful as they are capable, at their particular stage of development. Let them learn the tricks. If a child believes he can imitate you exactly—then let him try. Coach him patiently until he can go through the whole routine without help. Then let him show you than he can do it, and explain why he does the various things. When he can do this perfectly, you'll know that you've really taught him. After that, you will only have to

• Continued on Page 103

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Movie Fun

• Continued from Page 102

remind him occasionally because it may take quite a while for the skill to become part of him, and entirely automatic.

If he doesn't learn—you haven't taught! And above all, remember this: be *patient*, *friendly* and *never punish him.*

3. Always be happy. Parents should be their children's best friends. They should be cheerful, loving and relaxed. Coercion, threats, arbitrary decisions and punishment have no part in family film projects. They cause tensions, resentment, and "face-saving" attempts. Naturalness is only possible when one is happy.

It seems foolish doesn't it, to expect a child to act like he is happy when he isn't; to act natural when no part of the situation is of his own choosing. The natural thing to do—from the child's standpoint, is to get out of the whole mess, or, if that is impossible, to just pucker up and cry. And it is also natural for such an unhappy child to love his parents a little less for causing this to happen to him.

So, parents should be friendly and treat their children as human beings with equal rights. Such handling makes for good pictures, and besides, tends to produce fine children!

It is folly to force a child to act naturally!

•

Hobby Pay

• Continued from Page 89

as the job may demand. Have the route card completely made out, down to "Final Inspection."

Now use the route card as a title card for the scenes to follow. Take a close-up of the route card with Operation No. 1 circled. Fade to a medium close-up of the machine in the first operation. Incidentally, when shooting the machines, make sure that they are cleaned up as much as possible. Clean up any old piles of chips, rage and scrap. Move up to a close-up of the machine and in the close-up include the piece being machined and the tooling as it is used. Where operations are short, they can be followed completely. Where operations are long, shoot a few feet at the start, a little half way through and then catch it again just before it is finished. This will hold down film consumption and keep the film from being too long drawn out. As the piece is finished, follow the operator releasing the piece and stacking it with the other finished pieces, then cut to Operation No. 2 on the route card and shoot it the same way. At various steps in the operations, show

• Continued on Page 104

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Hobby Pay

• Continued from Page 103

the floor inspector checking work at the machines. In shooting plating, cleaning or spraying operations, protect your equipment from getting splashed or steamed up.

When the piece reaches the final inpection bench, show the different inspections and the instruments used, all in close-up. Title these operations fully.

After final inspection, show the parts in the shipping room being packed, with special attention to any special packing materials or methods used.

Titling in this type of film must be clear and concise, tho, due to technical explanations necessary, titling may consume more space than would be necessary in a different type of film. Make sure of the accuracy of titling by checking with shop foreman.

In setting up lights, spread them to avoid as many shadows as possible. Watch for severe highlights (which can be killed by rubbing with soap) on pieces being machined. Use your meter very carefully and let it tell you where to put your lights and how much to use. A comparatively small amount of light will take care of exposure around the tooling, but the body of the machine and background will usually require a great deal more. Carry several good extension cords, as electrical outlets available may be some distance from where you wish to shoot. Always carry spare photoflood bulbs.

There is nothing particularly difficult about shooting an industrial film, though it requires careful planning and good workmanship. In planning your shooting script, look over the shop to be filmed and watch some of the operations, then plan out the camera angles that will be most effective.

If you are able to make up a sample film, you will be able to figure a rough cost for a film of specified footage. If you can figure closely enough to quote a price for a specified length of film, under average conditions, your prospect can know at once whether or not he can afford it. Don't try to figure so closely that there is danger of losing money on the job. If you give a quotation, stick to it. Specify exactly what the customer will get for this price and give a written quotation. If you receive a purchase order for the job, see that its specifications agree with yours. Then, if the customer wants something extra, he expects to pay for it.

The pictures in this article were taken in a shop representative of many throughout the country. Having both large and small equipment, this company manufactures and jobs both large and small items, such as oil well and refinery equipment on the large side, and motor parts, hydraulic cylinders and electric motor shafts on the small side.

Others have used this idea and gained by it, and so can you. Give it a try and make your hobby pay off.

END

Tank

• Continued from Page 91

should be thinned down somewhat so that it will soak as deeply into the wood as possible. Allow each coat time to dry thoroughly before applying the next. The outside of the tank, and the baseboard, are given three coats of Valspar, or equivalent waterproof varnish, and finally heavily waxed with liquid furniture wax. If you will be working under extreme temperature conditions and need extra "insulation," paint the outside of the tank with two or three coats of white or aluminum paint, followed by one of varnish and wax heavily.

The Film Drum

The ends of the drum are cut from $\frac{3}{16}$-inch plywood and drilled as indicated in 6-g. Before drilling the $\frac{1}{4}$-inch holes around the disc edge, test the fit of your $\frac{1}{4}$-inch dowel rod in a hole drilled in a scrap piece of the plywood. If the fit is loose, use a smaller drill, say $\frac{15}{64}$ inch, in order to obtain a tight, snug fit. The dowels should be lightly hammered into the holes and be flush with the outside surface of the disc.

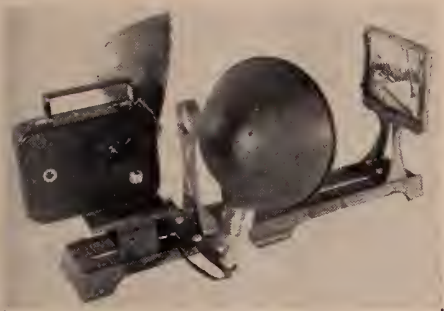
The $\frac{3}{16}$-inch brass rod is next threaded on each end for about 3 inches, using a 10-32 die. It is run through the center holes in the drum and fastened tightly by means of 10-32 brass nuts and washers on each side of each end.

In mounting the reed separator, proceed as follows: Mount the drum on a temporary support so that it turns freely, and wind a 50-ft. length of old film on it. Spacing the turns about $\frac{3}{16}$ inch. Fasten each end of the film to the nearest dowel with thumb tacks.

The toothpicks, which are used as pegs, should be "sized" first by forcing them through a die which is made by drilling a No. 38 hole through a piece of sheet metal. This will provide pegs of a uniform diameter and just enough oversize to be a press fit through the hole to be drilled in the reed and dowel.

Now, starting at the left end of the drum, file a half-round notch in the dowel between the first and second turn of film (at beginning end of film) just deep enough to sink the reed one-half of its diameter. Use a $\frac{3}{32}$-inch rat-tail file for this work. (See 6-q). Hold the reed in the notch, with about 1 inch extending beyond the dowel, and drill a No. 40 hole through both reed and dowel. Apply a drop of cement in the notch, smear some on the peg and

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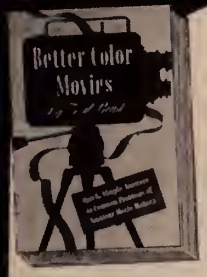
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Tank

• Continued from Page 104

force the peg completely through the reed and dowel. Proceed to the next dowel and repeat, following through until the reed is completely spiraled along the full length of the drum. Finally trim off the pegs level with the reed and sand down smooth. The piece of peg on the inside of the drum need only be broken off flush with the dowels. It will be necessary to splice four or five lengths of reed together to form the complete spiral. Make your splices at one end of the dowels and fashion as shown at 6-q.

Since the reed is quite porous it is necessary to use a different waterproofing treatment. Make a round bottom pan from sheet metal, or an 18-inch length of stovepipe, and solder on two semi-circular end pieces. This pan need only be 2 inches deep at the center. Melt about two pounds of paraffin in the pan and place the drum in the pan and allow it to simmer until all the air bubbles cease to rise from the reed. Rotate the drum slightly to bring a fresh section under the paraffin and proceed as before. Continue the process until all of the reed has been thoroughly impregnated with paraffin. The paraffin must be very hot during the above process. Finally, remove the brass rod, transfer the paraffin to a round dispan and treat the ends of the drum in a similar manner. This treatment will give you a thoroughly waterproof film drum.

Finally replace the brass rod, paint it with Kodacoat, place the splash discs 6-R on each end; place the drum in the tank and install the bearings and sprocket. The bearings slip on from the outside and fit snugly into the hole in 6-c. They do not pass through the semi-circular piece 6-F.

The sprocket ratio is determined from the drum and motor speeds. The drum should rotate at 30 rpm and thus, if the motor speed is 60 rpm, the sprocket ratio from motor to drum should be 2:1. If the motor speed is 45 rpm, then the sprocket ratio from motor to drum should be 1½:1, etc.

Motors are available with shaft speeds of from 30 to 60 rpm, and should be rated at 115 volts a.c., 10 to 18 watts in order to have enough power to drive the drum full of film through the developing solutions. The average clock motor does not have sufficient power to drive the drum. The mounting position of the motor is not shown on the sketches since it will depend on the size and type of motor obtained. However, its general position can be seen in the photograph.

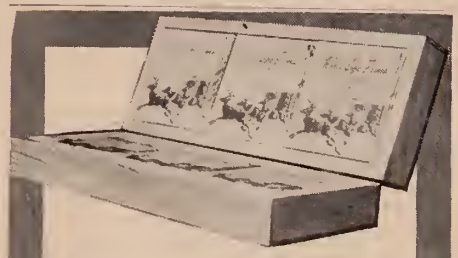
The ON-OFF toggle switch is mounted on the right side of the tank toward the front, as indicated in the photo. All other electrical connections are made at the back of the tank.



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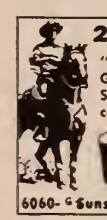
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Magic

• Continued from Page 88

as some of the crowd is seen in back of him. He begins to speak:

TITLE: "It's the book I ordered on black magic . . . !"

Scene 16: Same as scene 15 as junior holding up wrapped package finishes speaking.

INSERT: Short shot close-ups of various members of the crowd looking doubtfully at one another shrugging their shoulders, laughing and jeering as they poke fun at junior who they believe has fallen victim to some pulp magazine advertisement.

Scene 17: C. S. of junior totally annoyed by their attitude.

Scene 18: M. S. of crowd beginning to disperse, shaking their heads and walking away leaving junior standing alone.

Scene 19: C. S. of junior frowning as he begins to hurriedly unwrap his package.

INSERT: Close-up of junior's hands tearing open package from which emerges a book with a title printed boldly on its paper jacket that reads.

BLACK MAGIC
AND HOW TO MASTER IT'S ART

(Note. This particular insert scene is optional depending upon whether or not the filmer wishes to take the trouble of creating such a book jacket prop. There is no doubt but what this insert would be of value to the continuity but it is not altogether essential.)

Scene 20: Same as scene 19 as junior opens book and quickly turns a number of pages until he finds the one he is interested in. Pausing for an instant his eyes scan over the legend. Closing the book with a thump he smiles fiendishly. Without hesitation he gestures broadly and pointing off scene he mumbles a few words of magical mumbo-jumbo before speaking aloud.

TITLE: "I order you to freeze as you are!"

Scene 21: M. S. short scene as one of the group in the act of walking away is suddenly rendered physically inanimate by junior's command, halting in some awkward position as though frozen to the spot. Cut quickly to—

Scene 22: Same as scene 21 as junior lights up for a brief instant as though he is surprised that it worked. Then patting his book he quickly turns and commands someone else to do the same. Cut quickly to—

Scene 23: M. S. of another neighbor, friend or member of the family "freezing" in their act. Cut quickly to—

Scene 24: Closer shot of junior as he turns in still another direction to bark out his demonstrative command again to someone else.

Note: Repeat the above for as many scenes as may be desired as junior "stills" various members of his doubting Thomas crowd in their respective actions. However, in order to avoid any possibility of this sequence dragging as he does so, add tempo to the shots by having each scene progressively shorter than the previous one, until they quickly flash on the screen one right after another interspersed with short shots of junior pointing to each.

Scene 25: M. S. of junior as he is totally satisfied with his accomplishment. Proudly he shouts aloud.

TITLE: "Now what do you think of this book?"

Scene 26: Same as scene 25 as junior holds up book and finishes speaking.

INSERT: Short shots of a few holding a statue-like pose as when caught by junior's black magic.

Scene 27: Same as scene 25 and 26 as junior turns and claps his hands twice to release each of them. Cut quickly to—

INSERT: Short shots of each coming out of their frozen position. They look amazed and frightened.

Scene 28: M. S. of junior as he proudly walks through group who have gathered together in wonderment. They make room for him as he walks away with his book tucked under his arm.

FADE OUT.

FADE IN.

Scene 29: M. S. of junior sitting and reading his book. Wipe to—

Scene 30: M. S. of junior reclining somewhere else, still reading. Wipe to—

Scene 31: M. S. of junior still reading, but progressively further along with his book. He pauses for a moment, holds out his hand for an instant, then suddenly a glass of water appears in it and he drinks nonchalantly. Finishing the drink he sets the glass down next to him and waving his hand over it, it disappears. Turning the page he starts reading again. Wipe to—

Scene 32: M. S. of junior on his stomach resting his head in his hands still reading, near the end of the book. A slight motion with one of his fingers and the page turns by itself. Unconcerned he reads on.

Note: To accomplish this trick effect attach a thin thread to a pin hole in the leaf. At his command a slight tug on the thread will actually flip the page as if by magic.

Scene 33: C. S. of junior as he reads the final page and closes the book completely satisfied. Rubbing his hands he smiles to himself and says:

TITLE: "Now for a little action!"

Scene 34: Same as scene 33 as junior finishes speaking and looks about for a hiding place for his book.

• Continued on Page 107

• Continued from Page 106

Scene 35: M. S. of junior hiding his book and exiting scene.

FADE OUT.

FADE IN.

Scene 36: M. S. junior walking down the street. Camera pans or dollys with him for a distance. Suddenly he stops and looks off stage with a smile.

Scene 37: M. S. of a neighbor getting out of his car and looking at one of his tires that is flat.

Scene 38: C. S. of tire flattened against pavement.

Scene 39: C. S. of neighbor looking dejected.

Scene 40: C. S. of junior smiling and exiting scene towards car.

Scene 41: M. S. of both with junior walking into scene as neighbor begins to remove his coat. Junior shakes his head and motions for him to keep it on. Neighbor looks amazed as he stands there with his coat half off and half on. Junior draws closer to flat tire for a look.

Scene 42: Same as scene 38 of tire still flat.

Scene 43: C. S. low angle as junior bends down, inhales and blows.

Scene 44: C. S. of neighbor frowning perplexed.

Scene 45: Same as scenes 38 and 42 as tire starts inflating by itself.

Scene 46: Same as scene 43 of junior blowing some more.

Scene 47: Same as scenes 38, 42 and 45 as tire continues inflating.

Scene 48: C. S. of neighbor putting on his coat again, scratches his head and smiles meekly.

Scene 49: M. S. of both as junior straightens up and shows car owner that his tire is once more inflated.

Scene 50: C. S. of neighbor completely bewildered.

Scene 51: C. S. of junior beginning to speak.

TITLE: "By the way, how many pounds of pressure?"

Scene 52: Same as scene 50 as neighbor gives junior some stuttering answer.

Scene 53: M. S. of both as junior tells him it's okay and nonchalantly exits scene. Neighbor still unable to believe his eyes, walks over to tire and examines it closer—feels it, kicks it and finally turns and shouts thanks off stage.

Scene 54: C. S. of junior turning around to acknowledge remark with a farewell wave of his hand . . . turns again and continues on his way.

Scene 55: C. S. of neighbor scratching his head with a bewildered expression.

Dissolve to the next scene.

Note: To make the flat inflate itself set the camera on a tripod and take single frame stop motion exposures of the tire between various intervals of pumping it back up. By using a hand pump, for instance, count ten or twenty pumpings to each frame exposure and remove the tire pump before shooting each frame. On the screen the wheel will rise from pavement and the casing will round out in a matter of seconds as if junior's blowing was responsible.

Scene 56: M. S. of junior walking again. Camera follows as before.

Scene 57: C. S. of neighborhood bully seeing junior approaching. He draws back and hides around the corner of a building.

Scene 58: M. S. of both as bully is seen pressed against side of building. Junior approaches in background. When junior is almost at the corner cut quickly to—

Scene 59: M. S. from back view of junior as he reaches the corner and bully steps out to tower over him, leering. He grabs the clothing about junior's chest and draws the latter to him. Cut quickly to—

Scene 60: C. S. of both from a low angle. Camera gunning over junior's shoulder as bully speaks:

TITLE: "Now I gotcha . . . !"

Scene 61: Same as scene 60 as bully finishes speaking. Cut quickly to—

Scene 62: M. S. of both with camera gunning from a three-quarter back view of bully still holding junior securely.

Scene 63: C. S. of junior calmly looking up at him and saying:

TITLE: "Go away!"

Scene 64: M. S. from back view of junior being held by bully. Bully laughs as junior holds still. Suddenly bully is gone and junior is seen standing alone. Cut quickly to the next scene.

Note: To do this trick set the camera on a tripod and at a given signal while junior freezes in position, stop filming till bully leaves the scene. Then resume shooting and on the screen the bully will appear to "pop out" of the picture.

Scene 65: C. S. of junior readjusting his clothing and brushing himself off. Cut quickly to—

Scene 66: M. C. S. of bully sitting on a tree branch high off the ground. He shakes his head, looks down and wonders how he got up there.

FADE OUT.

FADE IN.

TITLE: SEVERAL ESCAPADES LATER.

FADE OUT.

FADE IN.

Scene 67: M. S. of junior's mother sweeping near the spot where junior hid his black magic book. Suddenly she halts her cleaning to peer down at something that catches her eye, and reaches for it.

Scene 68: C. S. of mother's hand retrieving book from its hiding place.

• Continued on Next Page

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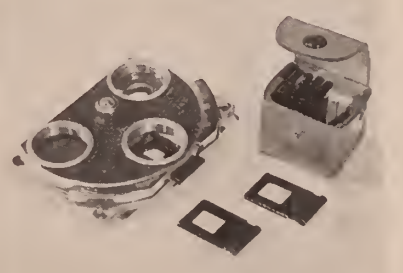
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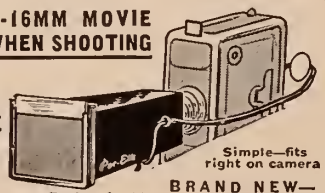
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Scene 69: Semi-M. S. as mother sets her broom aside to look at junior's book. She reads for awhile.

Scene 70: C. S. of mother's expression as her eyes widen while she reads.

Scene 71: Same as scene 69 as mother becomes disgusted and closes book with an emphatic gesture. For a moment she gazes at book trying to decide what to do with it, then with a determined look she turns and exits scene.

Scene 72: M. S. near unlighted incinerator, rubbish heap or fireplace as mother enters scene with book and tosses it into place for burning.

Scene 73: Short C. S. of book lying in unlighted burning place. Cut quickly to—

Scene 74: C. S. of mother as she nods her head with determination. Reaching for a match she is about to strike it when a strange expression crosses her face. She hesitates for a moment and then begins to speak.

TITLE: "Black magic, huh. Well let's see if it will work!"

Scene 75: Same as scene 74 as mother finishes speaking and begins weird gestures with her hands as she again speaks.

TITLE: "Black magic of the ages
Burn the book and its pages."

Scene 76: Same as scene 74 and 75 as mother finishes speaking. Cut quickly to—

Scene 77: Same as scene 73 of book as before. Then suddenly huge flames burst into being and begin devouring the volume only. Cut quickly to—

Scene 78: C. S. of mother panic stricken. She screams, faints or runs into house.

Scene 79: C. S. of the book burning as a double exposed "THE END" title fades in super-imposed over scene.

FADE OUT.

Note: Obviously to make a fire appear suddenly on the screen where seemingly a moment before it did not exist, as in scene 77, the filmer need only stop the camera in the middle of his take, pour a goodly portion of some inflammable solution such as kerosene on only the book and then resume shooting when a match has been touched to it. With the camera stationary on a tripod, this breaking point will go unnoticed and later when the shot is viewed, the volume will appear to have burst into flames as if by its very own magic, as only it alone burns with intensity.

THE END

●

Problem

• Continued from Page 82

NIGHT EFFECT. Shoot it in daylight. Use a red filter, or orange, with pan film. Select a tree-shadowed area, with patches of sunlight. Underexposure of about one stop will give the hard shadows which are characteristic of moonlight. Dying or toning of the film also will enhance the effect. This can be done at home, or commercially. Blue would be suitable. This color incidentally, is fine for blue-toning snow scenes.—(*From Wilson Woodside, Denver, Colorado*).

*Q: Am confused as to the correct interpretation of the term, "from lens to title card"**—in the matter of using an auxiliary lens in filming titles. Some instructions quote "from lens to subject,"** while others say, "from point of lens diaphragm, to title card."** Which is correct?*

TITLE COPY DISTANCES. In shooting titles with an auxiliary lens before the camera lens, the correct way to establish distance of title card from camera, is to measure from title card to point representing location of the iris diaphragm, inside the camera lens. However, as in most cases an error of as much as ¼ inch appears to make little difference in the photographic result, and as this amount usually represents the difference between diaphragm and the front of the camera lens mount, most filmers follow the practise of measuring title card distance from front of camera lens to title card.—(*From Jack St. Mars, Wilmington, Delaware*).

Q: How can I superimpose titles over the action photographed, so that they will appear at the bottom of the picture frame as they do on foreign films where English dialog is added with titles?

SUPERIMPOSING TITLES. For amateur movies, this is something that would have to be done in the camera by double exposure. It would involve considerable accuracy in counting frames or footage and a wind-back and frame counter on your camera definitely would be needed to do this work. You would have to keep track of the footage markers for beginning and end of each scene in every roll of film; then after the roll was fully exposed, wind it back to the beginning, and start all over again, shooting the titles over the desired scenes according to your guide sheets. Another way would be to wind back the film after shooting each scene; and superimpose the title immediately before going on to the next scene; but this would require carrying your titling equipment along to the scene of activities. An alternative, in case the titling is extensive, is to turn the job over to a laboratory, who would combine the titles and pictures in a dupe print.—(*From Akiba Boorn, Bombay.*)

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HOW TO DEAD CENTER TITLES

Here's an idea to guarantee constant centering of titles.

I have been cutting out all of the small titles which appear on the back page of "Home Movies," which I use with my own home-built titler. The area is 14″x10″ and I've had considerable difficulty in centering each small title correctly—especially when changing from one to the other.

I finally hit upon the idea of using the triangular photo-corners, usually used to mount photos in a picture album. Once these photo corners are properly centered and attached to the large 14″x10″ title background, then each small title used will be perfectly centered also—and can be changed from one to the other with no errors.

Different distances from camera to title and various auxiliary lenses can be used. It is also possible to use a camera with a good focussing lens, without an auxiliary lens for larger titles.

I have found that by using a decorative, or solid color background, and keeping the camera farther than 8″ away from the title, that the photo corners show up nicely, and tend to lend a decorative touch to the title when shown on the screen. They can be purchased in many colors—black or white for conventional titles, and colored ones for use in color movies.—*Vernon L. Strohm, Waukegan, Ill.*



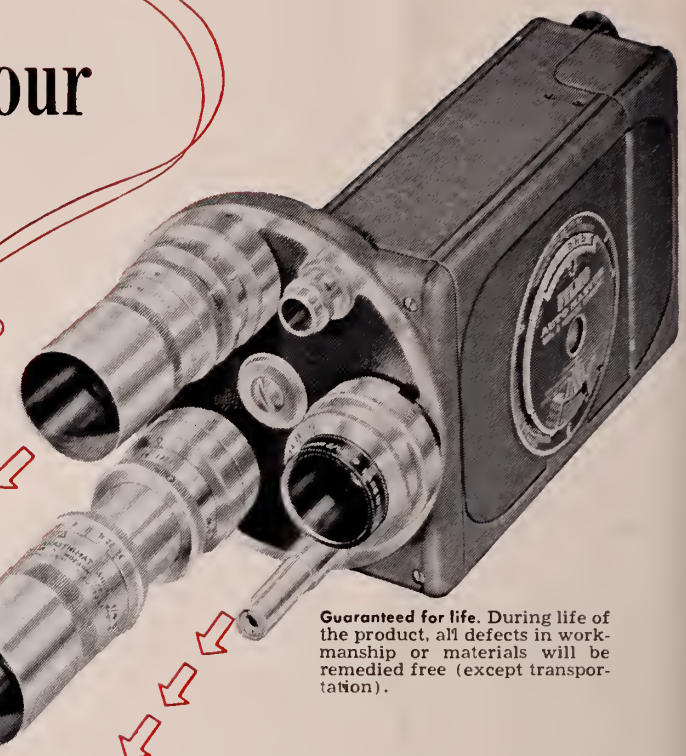








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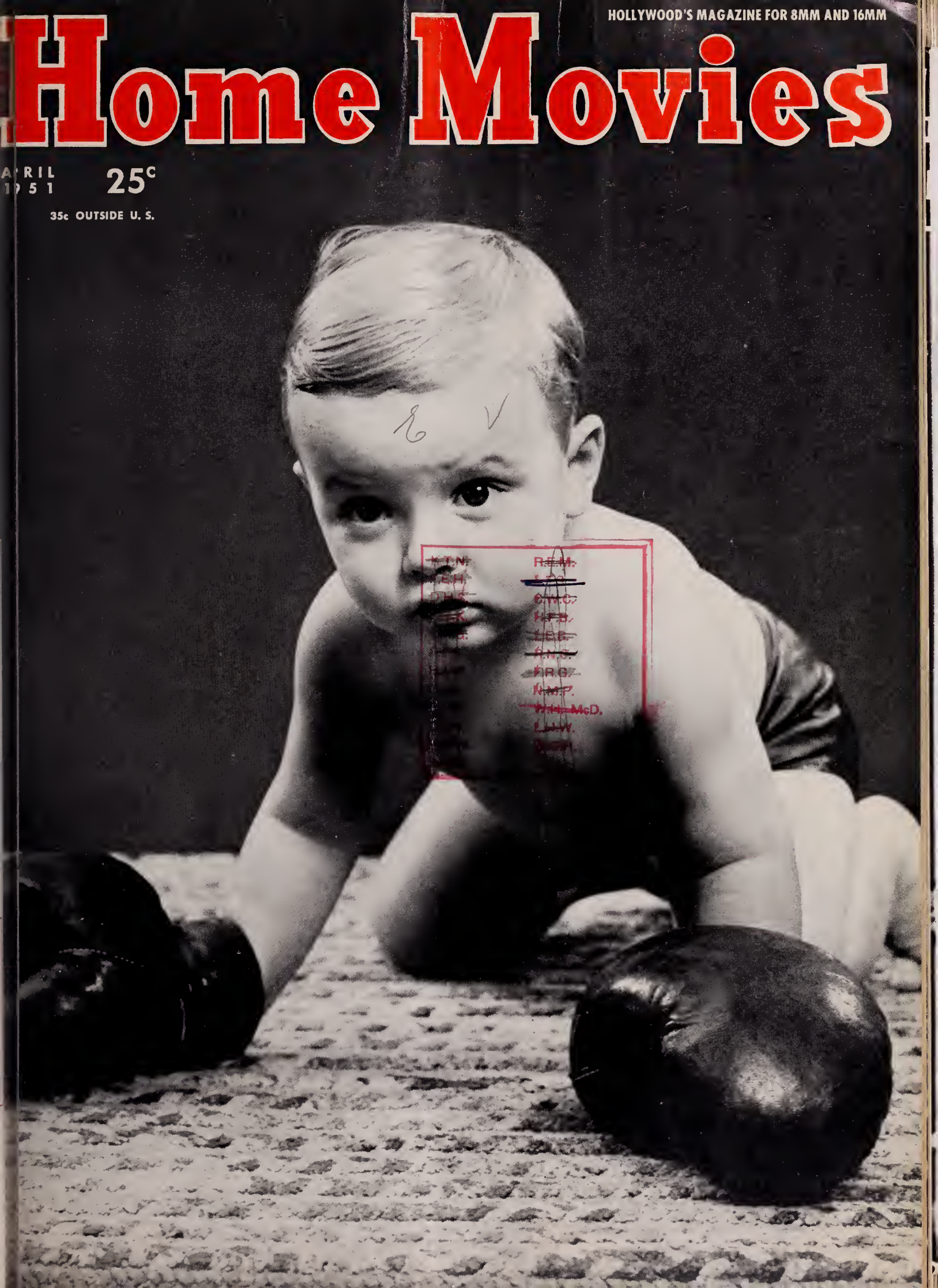
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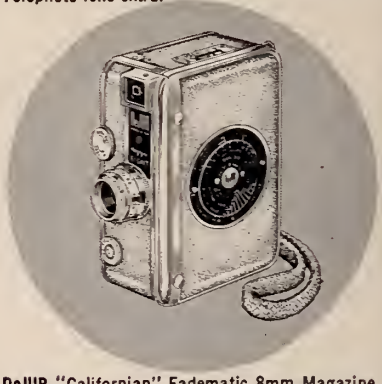
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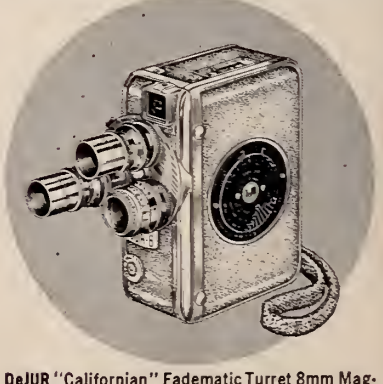
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HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

HENRY PROVISOR • EDITOR

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"cine capsules"

IN REVERSAL processing when a permanganate bleach is used the emulsion is softened and it is necessary to use a hardener. When using a bichromate bleach a hardener is not necessary.

* * *

WHEN USING a black background for titling or for other purposes, remember that black will reflect light just the same as white will reflect it, only to a lesser degree, and precautions to avoid uneven lighting are just as necessary with black as with white.

* * *

WHILE EVERYONE has their pet developer, yet for the first developer in reversal processing, a caustic soda developer has proven itself to be one of the best, and any standard developer such as the old D-72 formula can be used for the second developer.

* * *

MIX EQUAL PARTS of glycerine and eucalyptus oil to make a humidor solution. However, it is only in very dry climates where a humidor solution is necessary.

* * *

GENEROUS WASHING of the film between each stage of operation in reversal processing, particularly after the bleach, is very important if best results are to be obtained.

* * *

ALLOWING HALF a second per word is a good method of estimating the length of time for shooting a sub-title.

* * *

SPECTACLE LENSES from the 5 & 10 cent stores make excellent supplementary lenses for titles and extreme close-ups. If the camera is not equipped with visual focussing, the diopter rating of the lens must be known in order to know how far the title or object should be from the lens in order to be in focus.

* * *

WHEN LAYING a lens cap down on a table or elsewhere place it face downwards so that it will not get dust inside it or collect cigarette ashes which float around in the air, and later transfer them to the lens.

* * *

IN VIEWING other people's films do not do so with the attitude of criticizing the poorer points, but with the idea of trying to find good ideas and methods of handling, which would help to improve your own films.

* * *

club news

TEL AVIV, Israeli Motion Picture Amateurs Association has recently been organized and is presently headed by Jack Allalouf. This is the first amateur cine society to be organized in Israel and now has well over a hundred members. As a club project, they have started the filming of a 16mm film called "Sisha Sheyatzou" (Six Who Went Out), which will be 60 minutes running time when completed. This group is greatly interested in hearing from other cine organizations throughout the world for the purpose of exchanging pictures, ideas, bulletins, etc. The address is P.O.B. 1459, Tel Aviv.

RICHMOND, Calif. Movie Camera Club members are signing up at the Contra Costa Junior College for the class devoted to instructions in movie making.

LONG BEACH, Calif. Cinema Club announces that it will again participate in the Annual Hobby Show, to be held at the Municipal Auditorium at Long Beach, April 7, 8, and 9.

LOS ANGELES Cinema Club Members, at a recent meeting, inspected with intense interest one of the world's outstanding collections of historical motion picture cameras. The collection



Left to right—Dr. H. L. Thompson, Harold Ramser, Mr. Berndt, and Dick Reed, Pres., L.A. Cinema Club

is owned by Mr. Eric Berndt, one of the pioneers of the 16mm motion picture industry, and contains more than 100 cameras, which have been collected over a period of 25 years. Among the collection were 35mm, 32mm, 28mm, 22mm, 17½mm, 16mm, 12mm and 9mm cameras and projectors from England, Germany, France and Italy.

VANCOUVER, British Columbia amateur cinematographers are planning to form an 8mm cine group and are inviting all persons in that area who are interested to contact either Jack or Ken Hughes at Radio Station CKWX, Vancouver. As soon as a few more names are on the list, a meeting will be called. Here is a chance for you Vancouver movie makers to form a club with some nice people and further your hobby along.

"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given 100% service without a single check during the first 30,000 feet which we shot."
Norman Alley
National Television Newsreels
Hollywood, California

"Auricon Cine-Voice Camera is sensational... found far above average, extremely simple to operate, completely portable... should be in every home having a sound projector."
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Harold's Photography
Sioux Falls, S. Dakota

"Did the first tests making some publicity films with Cine-Voice and the results are marvelous."
E. Van Calck
Berchem-Anvers Belgium

"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."
A. M. Pate, Jr., Vice President
Panther Oil and Grease Mfg. Co.
Fort Worth, Texas

"We have been using Auricon equipment for the past year by renting. We are now in the market to purchase equipment and we prefer Auricon."
Don Cooper Photography
Detroit, Michigan

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."
R. Duhem
Duhem Motion Picture Mfg. Co.
San Francisco, California

AURICON ?

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."
John Faber
WAFM-TV Birmingham, Alabama

"We have been using your Auricon-Pro Camera for the past few months and are delighted with the results. We find the Camera perfectly adapted to our needs and are especially happy with the quality of the sound."
Herb A. Lightman, Prod. Director
KOTV-Cameron Television Tulsa, Oklahoma

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."
Lester E. Bernd
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."
Rudolph Pfeiffer, Sales Director
Kin-O-Lux New York City

"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."
Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."
Don J. Pottratz
WTCN-TV
Minneapolis – St. Paul, Minnesota

"Have had the pleasure of seeing the Auricon...it's sensational."
John R. Davis
Duffy's Clovis, New Mexico

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."
James Alopondis
Hellenic American Pictures Co.
Chicago, Illinois

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."
J. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"I had the pleasure of using the Auricon dual-phono Turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."
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Chicago, Illinois

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Creative Advertising
Cincinnati, Ohio

"The Department of Agriculture has tested the Auricon and it is recommended for use."
Wm. H. Campbell, Chief Audio-Visual Aids
Veterans Administration Hospital
Topeka, Kansas

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."
C. M. Hadden
Hadden Films Louisville, Kentucky

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."
Holly Smith
Carolina's Photo Center
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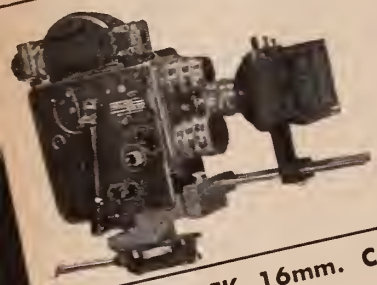
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GEAR DRIVE

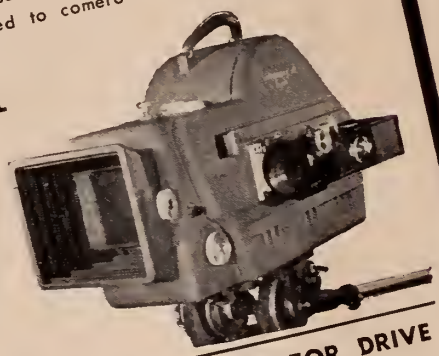
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

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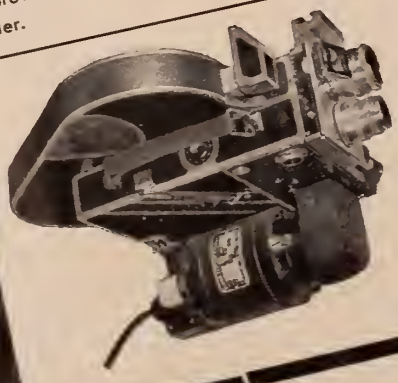
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This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.

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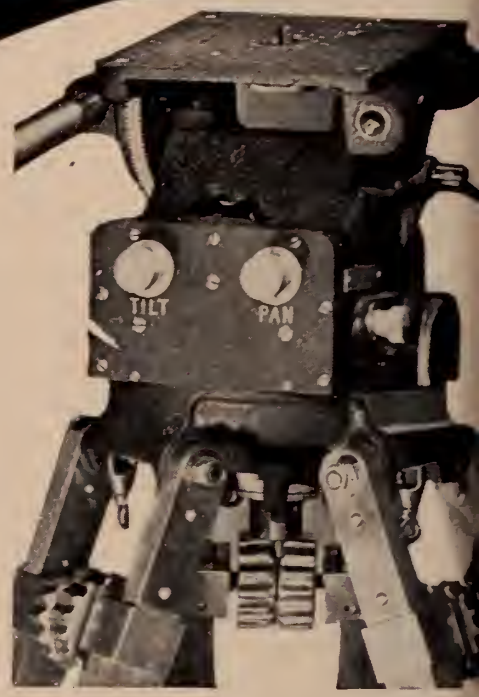
110 Volt A. C., Single Phase, 60 Cycle



This motor will run in synchronization with either 16mm or 35mm sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attached to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Trip

This lightweight GYRO Tripod perf with all the efficiency of larger, he and costlier tripods now in use.

New, small size GYRO tripod handle 16mm. professional type cameras: Mi 16mm.; Auricon single system; Mo 16mm.; motor-driven Cine Special; 35mm. motor-driven Eyemo with magazine. It features Super Smooth & Tilt Action.

Positive pan-locking knob. Tilt lacking lever. wrist action lacking knob for leg height adjus Pan handle can be inserted at 3 differen tions on tripod head far operatar's canv or extreme tilt work. Legs are hard map cially treated and wrap resistant. Tripo is Daw Metal magnesium and aluminum in spirit level. Swivel tie-down rings. P can be equipped for either ⅜ or ¼ inch screw.

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CHANGING BAGS
3 WHEEL PORTABLE DO
"HI-HATS"

FRANK C. ZUCKER
CAMERA EQUIPMENT
1600 BROADWAY NEW YORK CITY

movie of the month

THE JUDGE GETS TRIMMED, by Ruth Niebuhr—200 feet Kodachrome.

This is the movie of the month because it was fun to look at, obviously fun to shoot, and ends with a fantastic twist.

The whole thing was made with 18th century costumes, against backgrounds reminiscent of mediaeval England. Blend this all with Miss Niebuhr's broad sense of humor, which seems to infuse the whole cast of the "Judge Gets Trimmed," and the result is something not usual in amateur films.

For some reason, the men in the lives of the women in the story, have grown fierce beards, and refuse to shave them off. Our heroines, staunch supporters of family decorum and tradition, plead and storm but to no avail. However, they wait until the mellowing effect of a horse-shoe pitching contest begins to rouse romantic impulses in the souls of the bearded lotharios. The women, old hands at this ancient game, finally ensnare the men after a huge struggle, and beards and whisker fly in the air. Defeated, the males acknowledge it with sheepish grins.



BESET BY A MAD GANG OF FRENZIED WOMEN, BEARDED VICTIM SUBMITS AFTER A FIERCE STRUGGLE

Here is why this is a good film:

First of all—mood. The setting is a wooded bit of country with plenty of water, trees and bushes. It could be anywhere, at any time—now, or four hundred years ago. The women chase the men with high good humor and everyone seems to have a wonderful time.

Secondly—effect. While the background is authentic, and provides a realistic setting—the incongruity of one bearded gentleman shaving, and using the reflection of his face in an automobile window, is so fantastic, that the situation immediately becomes a hilarious comedy sequence.

Thirdly—technique. Where it is good, it is very good, but where it is indifferent—strangely enough, it is almost imperceptable. And there is good reason for this—because the story holds the attention constantly and therefore minor flaws are hardly noticeable.

Most of Miss Niebuhr's titles are better than average—but some are not. Those which are typewritten look rather flat and have little contrast. It is suggested that new ones might be made.

Fourthly—the conclusion. With the film coming to a close, and then a fine title definitely saying "The End"—we suddenly find our mediaeval background thick with men, cameras and tripods. The whole scene then takes on the appearance of a busy Hollywood set swarming with busy people. Or it could be members of some camera club who accidentally stumbled on the actors—just as the final shots were being made.

This is the stuff which makes good movies. It is the surprise ending (ridiculous as it is) that adds the extra zest and flavor to an already humorous film.

More women should make more films, just as Ruth Niebuhr has done—Home Movies will examine carefully every single one.

•

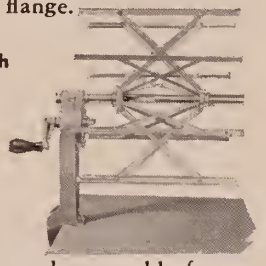
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IN HOURS



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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

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They'll sit through this one *twice*

• Once, of course, because here is a show that's got everything. Laughter and joy. A charming young "actress." A plot that will never grow old.

The second time, we think, they'll stay to applaud Ansco Hypan—the splendid panchromatic film that gives you sharp, crisp screen images which look so wonderfully *natural*.

Whether you're shooting indoors or out, you can count on Hypan's extremely fine grain and sparkling contrast to add that extra something which makes your movies *better*. Add to this the splendid panchromatic balance of Hypan—its pleasing scale of tonal values—and you can't *help* but get movies with that sought-after professional look.

Next time load your camera with Ansco Hypan (available in 8 or 16mm rolls) and discover for *yourself* why so many amateurs are turning out way - above - average home movies.

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. *"From Research to Reality."*

INSIST ON *Ansco* 8 and 16MM HYPAN FILM

home movies - - - april, 1951

PUBLISHED IN HOLLYWOOD

WITH THE LADIES . . . . .

HOW TO INFLUENCE HUSBANDS

TWO HEADS ARE BETTER THAN ONE

As Told by EUGENIA ELLIOTT

EUGENIA ELLIOTT, member of the Los Angeles 8mm cine club, claims that women can very easily duplicate the fine movies made by the opposite sex. Not only that, she believes that women can influence their husbands so that both can make beautiful pictures together.

But, she says, "Don't permit your husband, sweetheart, father, or any other male, to intimidate you into stifling the urge to make movies." She adds further that women should develop their hobbies before they marry. Then they can firmly and gently inspire their husbands with their own enthusiasm—making a fine combination. "Two heads are better than one," is her motto.

But Mrs. Elliot began making home movies before she met her husband. A dear friend of hers who gave her the idea, was at that time the lone member of a camera club composed entirely of men. But nothing daunted, she forged ahead with her hobby and managed to produce original subjects, with ingenious titles, and fine technique. Today Eugenia's friend is Vice-Presdent of the Los Angeles 8mm Club.

Married or not, nearly all women are in a preferred position, so that they can take advantage of all the fine opportunities available everywhere to the sensitive eye and heart of a woman, she claims.

"Housewives, especially Mothers of small children have an unlimited supply of strange and amusing incidents from which to choose picture material. The curiosity, and mental development of children during their formative years, presents an endless number of humorous and interesting plots which, no matter how simple they seem, can be developed into a good picture now, to become a recorded memory for both children and parents in the future."

Mrs. Elliot backed up her statements with an example of two films made by club members. The first one called "Bobby's First Birthday" involved Bobby who sat in his high-chair, and blissfully received a huge cake, bearing a single candle. The antics that ensued during the consumption of this mammoth delicacy, ending with Bobby pushing the remainder of the cake to the floor in disgust—made for a humorous bit of business. Another film, called the "Rise and Fall Of Mary Margaret," depicted the actual events in the life of a six-year-old girl, from the time she donned her first roller skates, and concluded with the picture of her tenacious progress down the street, a huge pillow fastened across a vulnerable portion of her anatomy.

"Such important and lovable phases of childhood increase in value with the passing years and no opportunity for recording them should be disregarded."

But women who do not have children have plenty of subjects from which to choose in order to make fine movies. First of all, they have time. The love of the out-doors, family or pets, wonders of horticulture, birds, are just a few subjects which can be selected.

Asked about *where* to get information on the "how-to-do-it" aspect of photography, Mrs. Elliot said:

"Every woman has access to the many camera shops, with at least one located in every community. Club membership in an active cine club, promotes improvement in production thru competitive contests, and affords the benefit of actual trial and error experience of its members, as well as

• See "HUSBANDS" on Page 137



EUGENIA ELLIOTT of the Los Angeles 8mm Cinema Club

ANIMATION in wonderland

by

DAVE DETIEGE

WALT DISNEY STUDIOS



"CELL" IS PHOTOGRAPHED IN COLOR — CAMERA TOP RIGHT

HERE IS HOW they do it—using Walt Disney's "Alice in Wonderland," as an example.

The Hollywood animators work at large desks equipped with animation boards. Inserted in the center of each board is a circular steel disk about twenty inches in diameter and which may be moved around, thus allowing the animator to sketch at any degree of angle he desires. A rectangular section of clear glass, approximately eight by ten inches in size, is injected in the disk, and a blue-white flourescent light is placed under it. On the edges of the glass there are located a group of pegs. These are to hold the drawings firmly in place.

Now, say for instance, the animator has to animate a scene in which "Alice" accepts a cup of tea from the "Mad Hatter." First he runs the dialogue or sound track on his moviola (a machine not unlike a movie projector) and tries to get the mood of the characters through the sound of their voices. He asks himself "Is Alice excited, laughing, etc.?" Next he draws the "extreme" positions (drawings that best describe the action of Alice and the Hatter. In a scene of this type the amount of drawings required can number anywhere from fifty to a hundred and fifty, depending entirely on how fast the action is. The faster the movement the less drawings needed, while the slower the action the more drawings added. The animator also remembers that action causes reaction, so when the "Mad Hatter" pours a cup of tea, leans over the table toward "Alice" and asks, "Would you care for a cup of Tea?" he must "time" his drawings so that "Alice" will be looking at the "Mad Hatter" on the word tea. Then his next group of drawings show the reaction on "Alice" as she accepts the tea and stirring it with her spoon replies, "Why yes, thank you." Roughly then, this is the animator's main problem.

Each animator has an assistant who follows him on each scene he animates. His job is to add the number of drawings required to make the scene animate or "flow" smoothly. He adds drawings between each of the animator's extreme poses and literally slows down the action. Then he takes the scene back to the animator who flips the drawings, makes his corrections, and sends them to the camera department for a rough, pencil test.

The Camera department then takes the drawings and shoots them against a background (also a penciled drawing) with a light shining from below. The cameraman places drawing number one of "Alice" and the "Mad Hatter" onto the pegs holding the background. He then shoots two frames of film. Next he removes the number one drawing, replaces it with number two and photographs this one in the same manner. He does this to all the drawings from the beginning of the scene to the end. When the scene is completely shot the film is sent to the lab where it is developed and the negative (pencil lines are now white against black) is sent back to the animator. The animator puts the rough pencil test of his moviola and checks the completed action of his scene. Sometimes he finds that he might have obtained a better result by a little stronger pose in some phase of the action, and he'll redraw this particular "extreme" and send the scene out again for test number two.

• See "ANIMATION" on Page 138



MARC. DAVIS WORKS ON SKETCH OF "ALICE"

ON LOCATION WITH THE "SAD DUCKLING"



SIMPLE PROPS, MUCH TIME AND PATIENCE, PRODUCE A FINE AMATEUR FILM AFTER MONTHS OF WORK—AT LEFT, PLUMLEE, AT RIGHT, H. KNAACK

FILMING ON A SHOE-STRING

by

DENNEY PLUMLEE

THE STORY OF SAD DUCKLING

"Sad Duckling" was reviewed in HOME MOVIES last month. Made on Kodachrome, sound on film, and running fourteen minutes, this 400 foot film project was completed in seven months, on a budget of practically nothing. The stark fact about Mr. Plumlee's film is that he has managed to make a fine film, while working under the most trying conditions. We reproduce his story below, so that it may serve as some kind of inspiration to fellow filmers, who, too often must also work with very few props, space limitations, and lack of funds.—Ed.

"I'M GOING to make a short film, in color, using a three-day old duck." I said, seven months ago, to a friend.

"It can't be done," he replied. "You'll never finish filming the story, much less edit it, and add a sound track."

That was the beginning of a harrowing but wonderful experience, with "Sad Duckling." But I say that it was worth it!

Our studio was a 20x20 foot garage which cost us $7.50 per month—the cheapest sound stage in Hollywood. The set area was only 4x8 feet, and here we created at different times, a forest, a river, a lake, a storm, and even a forest fire. To do this, the set had to hold water, so a 4x8 foot tank was made of marine plywood with a depth of only 8 inches.

Shallow as it was, the tank, in order to photograph as a deep lake or river, required the addition of blue and green cake-colouring, which cost $2.00 per batch, but gave us a rich royal blue. But new coloring had to be added to the tank seven times—during the entire production—and the cost was prohibitive.

In order to cut costs, we tried substituting this with laundry bluing. It looked superb too—such a beautiful rich blue.

We had the set all ready to go, and then we placed the duckling in the water. The camera was grinding, and then the duckling stopped, and climbed on a rock—just as if he had read the script. But what happened next was definitely not in the script.

• See "SHOE-STRING" on Page 140

DENNY PLUMLEE DECORATES THE 4x8 FT. TANK — JUST BEFORE SHOOTING A SCENE





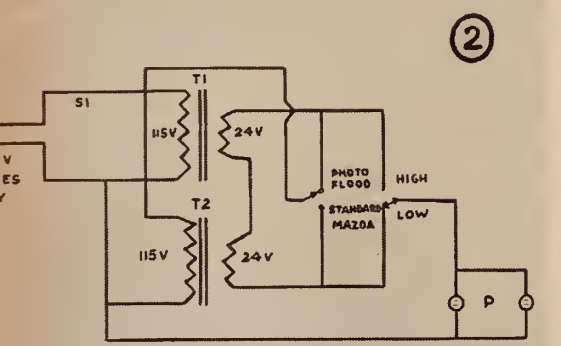
FINISHED BOY READY FOR USE

trouble-free shooting with TUNGSTEN TIM

A TRANSFORMER BOX THAT DOUBLES BULB LIFE

by

BOB BEHME



COMPLETE WIRING DIAGRAM



USE SOLDER OR WIRE NUTS

IF A CAMERAMAN woke up in the morning and found himself in a world where photoflood bulbs burned twice as long, where models were not blinded by the glare of light bulbs and ordinary light bulbs could be used in place of photofloods, he would probably call it Utopia. Until such a time when he can waken in Utopia, these plans for the construction of "Tungsten Tim" will help him to attain these features.

Designed by Los Angeles City electrical inspector, Don Newswanger, "Tungsten Tim" can do the things listed above. Costing between twelve and fifteen dollars, it is a transformer with many talents. "Tungsten Tim" can cut line voltage to a point where photofloods are bright enough to focus but will not hurt a model's eyes. At the moment the exposure is made, the bulbs can be switched on normal line power to provide the correct amount of light for proper exposure. By using the photofloods at line voltage only when shooting they will last twice as long.

"Tungsten Tim" works wonders with ordinary house bulbs as well. Ordinary bulbs, used in any lamp around the house, can be used as photofloods while shooting. The line voltage is built up by two transformers before it reaches the bulbs. This build up increases the intensity about 300 per cent and the bulbs can be used at about ½ stop under a number one photoflood.

The heart of the box is two furnace control type transformers and a simple wiring system using two three-way toggle switches found in any house. The transformers, 115 volt primary, 24 volt secondary with 100 volt amperes, are used in pairs to add or subtract 48 volts to the line voltage.

The two switches are mounted side by side on the top panel of the box. One switch is marked with high and low positions. It regulates the amount of current reaching the lights. The second switch is marked with photoflood and mazda positions and is used to select the type of bulb used.

With the first switch in low position and the second switch in photoflood position 48 volts are subtracted from the line voltage and the bulbs will burn at less than normal intensity.

By leaving the first switch on low position, but changing the second switch to mazda, the current is unaltered so that line voltage reaches the bulbs without passing through the transformers and the mazda bulbs burn at normal intensity.

Changing the low switch to high and leaving the second switch on mazda, causes the line voltage to be directed through the transformers and an additional 48 volts are sent to the bulbs. Thus, the mazda bulbs will burn with about 300 per cent greater intensity.

Leaving the switch on "high," and switching the second switch from mazda to photoflood, the line voltage drops to normal line voltage, by passing the transformer, and the photoflood bulbs burn at their regular intensity.

The reason for the great caution in checking bulb types lies in the fact that photoflood bulbs differ greatly from the ordinary house bulbs in their

• See "TUNGSTEN" on Page 141



MATERIALS NEEDED TO MAKE "TUNGSTEN TIM"

AN IMPROVED FILM DEVELOPING TANK

By B. F. GOSTIN, E. E.

CONCLUSION

THE FINAL phase of assembly is in making and installing the plastic supply and drain tubes. The dimensions of the tubes is shown in 6 m-n-p and the installed position may be seen in the photo. The plug in the supply tube may be plastic, rubber or wood, cemented in place and coated on top with waterproof varnish or cement.

In forming the tubes, make the bends in the ⅜-inch tubes first. Drill the ⅜-inch hole through the ⅝-inch tube at the proper point. Cut the ⅜-inch tubes just long enough to extend about 1/16 inch inside of the ⅝-inch tubes, and cement in place. When the cement is dry, apply a second coat. Finally, with a round file, shape the edge of the small tubes where they project through the wall of the large tubes, so that you will have a free flow of liquid through them.

Now check the supply and drain tubes for proper fit in the holes which were previously drilled through the reinforcing blacks on the bottom of the tank, and the reinforcing strip at the back of the tank. If the ends of the tubes do not quite fit the distance between the holes in the tank, it may be heated and then bent to fit. Now proceed to wrap both tube assemblies with ⅜-inch slide binding tape and overlap successive turns by 3/16 inch. This will give the equivalent of two layers of tape when completed. Leave 3/16 inch of the tubes unwrapped where they will project through the holes in the tank. After wrapping tubes, apply Kodacoat paint and put aside to dry.

Finally, smear cement inside of the holes in the tank and on the wrapped ends of the plastic tubes and force the tubes into the holes until the tape wrapping bulges slightly, indicating a tight seal. Run a little extra cement around the bulge and around the edge of the tubes where they project into the tank. When the cement is thoroughly set, file the tube edges flush with the inside of the tank.

The bottom of the supply tube should rest on the baseboard. It may be held in place with cement or slipped over a short piece of ½-inch dowel which in turn is screwed or cemented to the baseboard. The metal bracket, 6-s, serves as an upper support at the junction of the tubes. The front end of the drain tube is fastened to the baseboard by means of a U-shaped piece of sheet metal and wood screws. This tube should slope downward slightly from tank to its end so that the solutions will drain completely out. An 18-inch length of ½-inch I.D. rubber tube is forced over the plastic tube and cemented in place.

A U-shaped metal clamp is provided on the left side of the tank to hold the free end of the rubber tube several inches above the solution level in the tank.

Make two wire hooks with brass or stainless steel which will fit the sprocket holes in the film. Tie them to a rubber band which in turn is tied to one of the dowels about 4 inches or 6 inches beyond the ends of the reed separator. When loading the drum, stretch the rubber bands several inches so that the film will be constantly under tension during development. Since the film stretches several inches when wet, the rubber bands will take up the slack and prevent scraping the emulsion on the inside of the tank.

Operation of Tank

Slip the chain from the sprocket, fasten the end of a 50-ft. length of old film to the wire hook on the left end of the drum and feed the film with the left hand into the space between the reed while turning the drum clockwise with the right hand. Fasten the tail end of the film to the hook on the right side of the drum. The 50-ft. length of film will fill all but one turn on the drum.

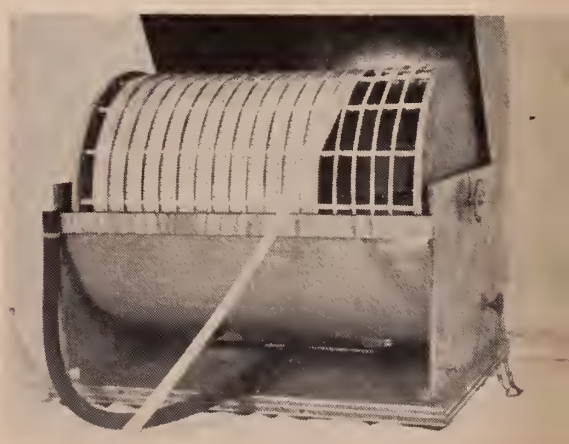
Pour in water until the bottom dowel on the drum is just covered, and then drain off and measure this amount of water. It should be about 1½ pints. This will be the amount of solution needed for each stage of the developing process. For rinsing and final wash, use 1 qt. of water each time and change rinse water two or three times between stages of the process and change final wash six or eight times before removing film to dry.

The drum must be loaded in the dark, but after the tank is closed, the lights may be turned on and left on. When you reach the second exposure stage in the process, simply open the tank and leave it open for the rest of the process. The second exposure light source should be at least 100 watts, three or four feet above the tank.

• See "TANK" on Page 141









WHY THE UNCUT REEL CONTEST?

CLUB MEMBER WAXES INDIGNANT



This may start a controversy—and, I think, well it should. Movie clubs all over the country seem to be adopting it as a standard medium of club entertainment and after all is said and done there is only one remaining question—Why? And we're talking about what is facetiously called the great "uncut" reel contest. After viewing one of these contests the other night, the gentlemen on my right turned and remarked: "They had ought to call it the great "unwashed." And how apropos this seemed. The films shown were good enough from a technical standpoint of exposure, camera angles, etc., but they seemed unclean from a neat editing standpoint. Camera or aperture flashes were apparent at the start of each scene and the action, in 99% of all cases, was slowed almost to the ridiculous stage.

Now, believe me, I am no great shakes as an amateur movie producer. Nor do I set myself up as the "great authority" on what is right in amateur movies or what is wrong. But I most certainly do consider making home movies a hobby—and a hobby is only as good as you can take from it in enjoyment and relaxation. And to my way of thinking the real enjoyment and relaxation comes from "playing around" with my developed film after it is returned from the laboratory. I look upon this newly developed roll as a sort of jig-saw puzzle to be taken apart and then to place each scene into its respective place to form a more complete and beautiful picture. Shooting movies are great sport but that quiet evening, when I set down to really relax, and enjoy my films at the editing table—is truly hobby fun.

These uncut reel contests remind me of that old time vaudeville act that most of us have seen at some time or another. Some joker comes prancing out on the stage waving about ten yards of material. Then coyly from the wings steps a beautiful girl in her maiden forms, etc. Mounting a platform, she endures the torture of sticking pins, while the great artiste models what he calls a latest fashion. Now, all this looks good from the front of the theater, the same as the uncut reel looks good as an idea. But they both fall apart on closer inspection. I am sure your wife would not think of stepping out on the street in one of these "temporary" and uncut things, so why show a film that has not been cut and fitted to perfection. Frankly I would like to have just one good sound reason for this "thing" called the uncut reel.—*T.R.J.*

●

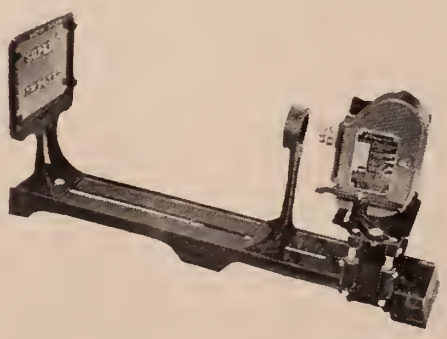
Ed. Note—Mr. J. really sounds off on this one and for reasons of personal security we will keep his name secret. However, the pages of Home Movies Magazine are always open to the reader who wants to speak his mind. So, come on, all you Movie Clubs who have staged an uncut reel contest—let us have your reply in rebuttal.

home movie titles

VALUABLE HINTS ON TITLING—FOR ALL AMATEURS

How easy it is, sometimes, to overlook little items that are very important to others. This recalls to mind the story of the traveler in Italy who was viewing the volcano, Vesuvius, for the first time. He turned to a native and remarked: "I suppose you have some beautiful pictures of this grand sight." The native looked at him in amazement and replied: "Why pictures? I see it every day." Which brings us to the subject of our typewriter titles that are a regular monthly feature in Home Movies Magazine. We see them, month after month, and are apt to forget that there are some of our newer readers who are not familiar with their use.

In the first place, there are a great many ways in which they can be used to good advantage. Primarily, great care has been given to see they fit in all the standard makes of typewriter titlers. For the novice, a typewriter titler is designed for extreme close-up use and comes equipped with a diopter lens that makes extreme close-ups possible. More on the diopter lens later. Also, the use of a typewriter titler that has been pre-set for your particular camera will forever eliminate off center titles.



In considering the use of colored titles, it is suggested that the "Timely Titles" can be used for the same purpose with very little extra effort. Choose any appropriate title and then place a filter of the color tint desired in front of the lens, so that the proper color theme can be carried out. In using a color filter remember to allow for a longer exposure. These can be purchased in almost any shade, and include complete instructions regarding extra exposure.

Then too, titles can be colored by the amateur using any medium, such as water color, tempra, crayon or colored pencil. Colored cellophane wrapped around the title will produce the same effect.

Now, let's go briefly into the question of the diopter lens that makes possible the photographing of small subjects like the Home Movies Titles. We all know that the standard 1″ or 25mm lens on the 16mm camera as well as the 12½mm lens on the 8mm camera will not focus down to the small distance necessary to shoot these titles. So it becomes necessary to provide the camera with an additional lens designed for this work. These are known by various names such as "copying," "auxiliary," or "front," but whatever its designation it accomplishes the same end. Each lens has the ability to bend light rays and is rated in diopters. A lens having a rating of one diopter focuses the image at 40 inches. (39 to be exact but for all practical purposes 40 inches can be assumed.) A 2 diopter lens will focus at 20 inches and a 4 diopter lens will focus at 10 inches.

• See "TITLES" on Page 142

filming A STUDENT MOVIE

MADE ON WEEK-ENDS

by **RAY LONG**

"THE Furnished Room," began on a Saturday morning late in 1948. We wanted to film one of the stories from O. Henry's book, *The Four Million*, for a long time, so we began.

The entire membership of The Long Productions gathered in our college library, and spent the morning deciding where, what, and how to shoot. We seldom work from a formal shooting script, but rather decide roughly how scenes will be built up, and fitted together. It may sound like a helter-skelter system, yet it works.

With weekends-only shooting, the pace of film-making is so leisurely that practically any and all ideas, particularly those "inspirations" that seem to mature slowly in the subconscious, eventually have time to get themselves incorporated into the picture. I wouldn't dare use this system if we had to shoot a picture in something like five days' time. The results would probably be fearful to behold.

Here's how we shot: the story of "The Furnished Room":

The picture opens with a group of shots, one dissolving into the next, showing the quiet and somber houses of an old residential section in the city. This sequence sets the tone of the entire film. The shots were taken on a gloomy day, and so immediately established the picture as a serious, perhaps tragic film, taking place in a run-down part of the city. Such filmic devices, as these "atmosphere" shots are easy to shoot since the raw materials, like our run-down buildings, are common to practically all towns and cities. Yet they can be very useful in any kind of film, because they give, better than ten minutes of titles and acting, an almost indefinable "tone" to a picture.

After this introduction, the opening and cast titles appear. These were the familiar block letters from a titling kit, but they were superimposed over a background close-up of a very ornate gas jet, which object, as will be seen, plays a very important part in the picture. At the end there is a slow fade-out.

Suddenly the screen explodes into brilliant life. The scene is a small park in the heart of the city. People talk to each other with grand gestures. Children play in a fountain, splashing water at each other. In a corner some men play cards, in another children toss a football. The scene is one of lighthearted life, holding forth a promise of happiness.

Then something happens; the mood changes. Gradually the camera finds darker and grimmer places. Children run through a filthy back alley. In another place a cat run across the scene, knocking over a can. Another one shows an old woman pushing herself through the crowd in front of a small store. Finally the camera stares silently at the dingy walls and fire escapes of the city's slums.

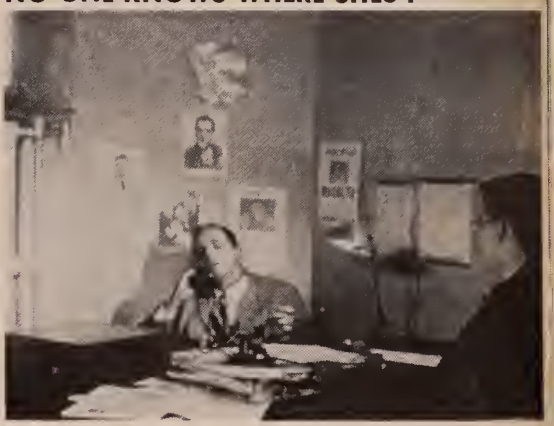
Both these sequences were made from scraps of film left over from an earlier travel movie made on a vacation trip. Some of the shots didn't fit there, but went ideally into "The Furnished Room." The moral is: never throw away anything, it may make excellent material for other projects.

Now the central character is introtroduced. He is first shown at a distance, slowly trudging up a steep hill. When he reaches the camera, he stops in front of a glass-panelled door. In bold gold leaf lettering, this proclaims itself at the entrance to a theatrical agent's office. Note that here we presented a piece of necessary information by using a prop within the scene, instead of breaking the smooth flow of action by sticking in a title to explain where he was going. Sometimes it takes thought to discover a device which will take the place of a title, but usually it makes the picture better.

One of the agents offers the young man a chair, and they get down to business at once. It develops that the young man has come to the city to hunt for a talented girl pianist he knew and loved in his home town. She had come to the city to work, and almost in-

• See "ROOM" on Page 142

NO ONE KNOWS WHERE SHES I—



AND NO ONE CARES —



BECAUSE IT'S A SUNNY DAY —



NO HOPE FROM HERE —





THERE IS ONLY ONE THING TO DO—NOW!

MOVIE

THE HAUNTED HOUSE

For an "Our Gang" type of movie I filmed a group of youngsters who were about to initiate a new member into their inner-circle.

The story opened with the newcomer preparing to join the fold as he is recommended and introduced. But before he can become a charter member there is a test to pass. He must spend a night alone in the town's so-called haunted house, armed only with a few matches, a candle and a book of ghost stories which he must read and report on fully, the nexy day. This, they explain to him, he must do before his bravery and ability to take orders can be judged. Thus when the hours of evening arrive the others escort him to within a certain distance of the deserted dwelling and handing him his few essentials for the night's stay repeat again the rules of his initiation.

With some reluctance he finally starts for the house pausing several times, only to be motioned on by his overseers. Once inside he settles himself in a corner, lights his candle in the growing darkness and tries to begin his reading. As he reads he finds the book interesting and at the same time frightening and huddling into the corner wide-eyed he dutifully follows instructions.

Outside, the others have gathered in various assorted ghost costumes and sneaking close to the house begin a scare campaign, from repeated tapping noises to weird appearances in the windows and strange shadows on the wall above his head. As the hour reaches midnight and the spooks really begin to have a field day, our brave but bewildered hero can no longer resist escape and without further hesitation leaves via the nearest exit.

The next day as he attempts to avoid them, they trap him and the leader steps forward to pin a club membership badge on his shirt explaining that he has satisfactorily passed the test. To his amazement they explain that since he stayed more than half an hour sn the haunted house, while they tried to scare him out, he proved his bravery beyond a shadow of a doubt, but moreover his dash for safety made it evident that he was not a fool.

Delighted with his accomplishment the others throw their arms about his shoulders and walk away with him, as the scene fades out.—*(By Geo. Watt, Spokane, Wash.)*

FROM YESTERYEAR

A few of my friends and I decided to film a Charlie Chaplin movie completely in pantomime.

Studying Chaplin's famous costume, from his derby, mustache and cane to those very tattered big shoes he wore, we found that it was comparatively easy to make one look like this pioneer comedian if any slighty built person adopted his particular mannerisms.

Sprinkling our picture with chase scenes—to romance on a park bench, we used every stunt we remembered.

Our audiences enjoyed themselves almost as much as if they were seeing the real Charlie Chaplin in action. —*(By Alf. Rogers, Phoenix, Ariz.)*

CAPTAIN KIDD'S TREASURE

Casting a few of my buddies in a movie, we filmed a treasure hunt story. The opening scenes were devoted to the discovery of a map which supposedly pointed to the hiding place of a chest buried by pirates. Confiding in a few close friends, the discoverer of the document persuades them to join in the search and for a time, hectic preparations are made for a journey to



a tiny island laying off shore afew miles.

Finally everything is in readiness and the group leaves for their destination rowing out to the landmark. Once upon the island they encounter an assortment of humorous situations to finally uncover a chest of play money left there by some youngsters as a gag. —*(By Reid Bonn, Wichita, Kan.)*

A PUZZLER

For a movie entitled "The Puzzle" I used a novel effect for my titles.

Purchasing several cheap but uniform-sized jugsaw puzzles for youngsters, I lettered my titles boldly over the face of the sawed pieces while they were joined and in their respective positions. With the puzzles intact I located my lens field on a table top and framed the shot accurately on a tripod. Then removing all the pieces of the puzzle except one I began filming single frame shots as one piece after another added itself to the pattern. On the screen the puzzle grows rapidly and ultimately the title reveals itself. Once the jigsawed portions are all in position they disjoin themselves much as they appeared, to reveal another jigsaw puzzle title directly beneath the first, and so on for as many titles as may be desired.

To accomplish this reverse proceedure of another title appearing beneath the first one, I used four straight-edged pieces of wood clamped together in a frame for a registry device to produce exactly the size of the puzzle's dimensions. At the moment the last piece of the first title came into its position on the table and was filmed for one frame, the registry square was immediately placed carefully over the outside of the assembled title to mark exactly where it was located. Making sure it did not move, the next puzzle was laid out inside this wooden form with the first puzzle reassembled directly above it. Removing the placement gimmick, filming began with continuous action for a brief period of reading time before returning to stop motion of the first title uncovering the second.—*(By G. L. Sayre, St. Paul, Minn.)*

MOVIE COLLECTING

To me one of the most beautiful photographic subjects are flowers. As a hobby and through the medium of my movie camera I can collect these multicolored plant blooms as others might collect postage stamps or bookmatch covers. Since it is impossible to retain a flower's true and living beauty but for a short time after picking, my camera and color film do the job for me with complete satisfaction.

In spite of the fact that I personally can fully justify my own desires in screening close-ups of these blossoms one after the other without a story telling background, I, like others who collect, eventually discover that to really enjoy your hobby there comes the desire for displaying it to appreciative friends.

Thus I filmed a story of spring wild flowers from its seeding to full bloom and included extreme close-ups of the insects who depend on it for existance.

The entire reel was filmed with a feeling of fantasy and I used several colored cards in back of the floral close-ups to complement and contrast their colors. As a result my attempts to weave a simple plot behind my wild flower film has brought many of my acquaintances, who formerly showed no interest in nature's flowerage, to request seeing this reel again and again. —*(By W. E. Edwards, New York, N.Y.)*

ROUTE INSERTS

Since obviously not every mile of one's vacation movie is worthy of filming, it becomes necessary to devise "tie in" shots that help link together

EAS

otherwise unrelated sequences. To this end I used a map of my travels and cut insert scenes of it in where one event or occurrence was separated from another by many miles of even days.

After my film returned from processing I noted how many such inserts I would need and then thumb tacked my map flat onto a board for close-up filming. With a red china marking pencil, I filmed my wife's hand holding the pencil and drawing a line slowly over the course and in the direction of our travels. When the red pencil would reach a place on the map where some footage had been exposed earlier, the camera would move in to a still closer shot emphasizing the name of the place as she drew a bold circle around the location before another cut would finally reveal the action. In this manner not only did these map inserts serve as a link for my disconnected scenes, but in addition it readily identified where they had been filmed.—*(By E. Field, Akron, Ohio).*

THE UNDAUNTED

All of us at sometime or another have watched ants work. But recently with the aid of a telephoto lens I filmed a movie of these little creatures eagerly going about their respective duties.

The picture begins at dawn and in the tranquility of the early morning. The camera catches various other members of the open spaces starting their day's work. Then the camera discovers an ant colony in a clearing and dollys in for a closer look with a series of lap dissolves until every detail of the little city is clearly visible. Selecting one, the camera decides to follow him to discover just exactly what his plans may be. Meeting friends whom he seems to pause and greet politely, we cut in humorous titles of what our little actor might be saying as he briefly passes the time of day.

Since we soon learned that his patience could out-wear our own we decided to have him discover a bread crumb to haul back to camp. This he readily obliged us with and we went on to other adventures—which we helped to create—returning now and again to see how the struggle was progressing. We provided some unfortunates with floods, traps and even a forest fire, and took the ant's point of view as picnickers came to spend the day in the neighborhood.

Adding comical titles, of course, of what we supposed these tiny busy bodies could be saying made the reel an enjoyable movie and in the end just as the sun is setting, our hero with the bread crumb manages to get back to home base. Cutting to a close-up of his head (filmed on a sand piled table as were many such close-ups) we cut in a title as he explained, "Whew, brother!" and let him walk out of the scene.—*(By Nella Morton, Wilmington, Delaware).*

JUNIOR SCIENTIST

Some time ago I bought my son a chemistry set for his birthday and while helping him create an assortment of weird mixtures I began thinking of using this plaything for a short sequence in his growing up reel.

Setting up his laboratory in our garage with bubbling test tubes and all the necessary equipment for an impressive looking scientific workshop, the story revolves around his ambition to create a potion that will make him get better marks in his school grades. When this proves to be successful, much to everyone's surprise without any effort at home work, he goes on to more important things such as making himself irresistible to the opposite sex.

After many tests, just as it seems he is about to become successful again, his experiment literally explodes in his face and he returns to a normal life once more.—*(By Muriel Thomson, London, England).*



SONS OF THE SADDLE

In itself a reel devoted to a rodeo cannot be termed a novel movie idea, but nevertheless one can make such a picture enjoyable and different if the filmer removes his seat from the bleachers and moves about for his scenes.

I found this to be true when I filmed such a reel and obtained permission to join the newspaper and publicity photographers moving about inside the ring. This view of the activities lent a professional touch to my film and with the addition of frequently returning to the spectators for their candid reactions, I discovered thousands of other human interest possibilities.

The obvious scene after scene of bronco busting exhibitions, varied only by an occasional shot in slow motion, can most naturally become tiresome. To keep a personal touch in your film, and if you are the proud parent of a junior sized Hopalong Cassidy, suitably dressed for this occasion, there should be no difficulty in rounding out your movie with a running gag as the youngster goes from cowhand to cowhand trying to apply for a bronco to bust on his own.—*(By Roy Wallace, Burbank, Calif.)*

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

MOOD TITLES

By double exposing the legend over a moving background I filmed a set of titles, for my vacation movies, suggestive of travel and action from the moment the titles flashed on the screen.

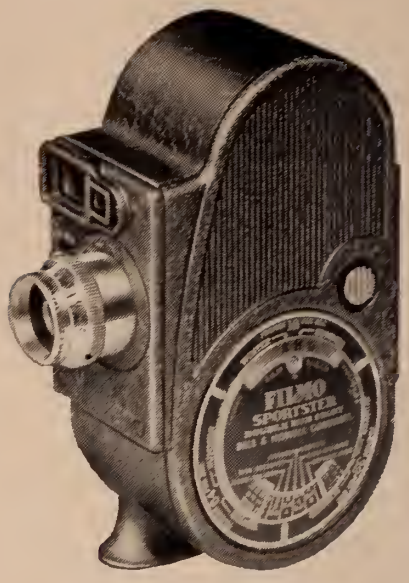
All of the backgrounds for my printing was filmed from a moving car seemingly speeding down a scenic stretch of highway. For the opening shot I straddled the front fender of our car, in order to film a particularly interesting ribbon of pavement, while someone else drove the car. Riding bronco fashion and traveling at approximately forty miles per hour I faded the scene in allowing for a brief period of time for viewing the action before I anticipated having the letters appear over the scene. For the entire period that this identifying reading matter was to be on the screen I planned for the background action to continue as we followed bends in the road or traveled up and down hills. Once the title was given enough footage to be read through twice, this faded as it appeared leaving only the moving background on the screen. To avoid monotony, for the next legend I then cross-dissolved from this setup to another view by pointing the camera out of the car window and then followed this one with a shot from the back seat silhouetting the driver and looking through the windshield. Finally the last title was super-imposed over a shot that served as a contrast to the first one. This was accomplished by shooting the highway from the back of the the car as numerous landmarks receded into the distance and vanished out of sight.

By filming the background action for, say five feet, while the legend was double exposed over only three feet, I avoided the necessity of simultaneously cross-dissolving legend and background. Thus with a stop watch I timed each shot and faded my titles on and off while doubling in somewhere in the middle of each previous take.—*(By Ed. Smythe, Seattle, Wash.)*

Talking about Movies

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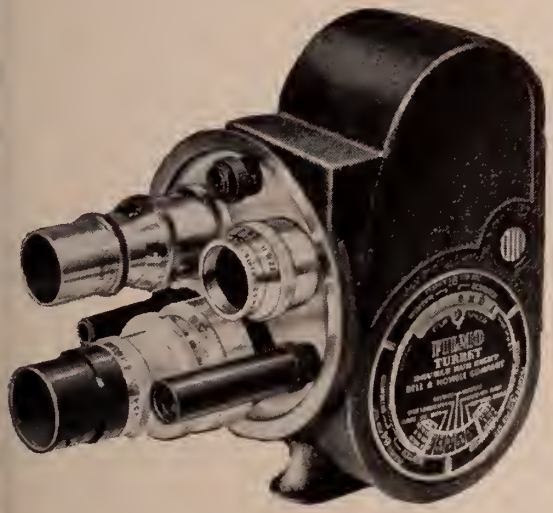
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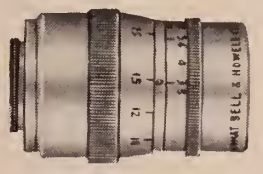
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Action Titles

Titles, by appearing separately, will at certain times break the continuity of mood in a motion picture. In order to prevent this, I decided to make my titles directly on the picture frame, and shot my films so that the titles appear on the bottom of the frame.

To do this, paste, or affix your title on a window, facing the action, and located about six inches above the frame.

Then shoot the action directly through the glass, and of course, the title will then appear on the bottom. The glass must be very clean, and free from blemishes. Also, the camera must be used on a steady tripod, and the title must be perfectly framed in the finder.

The only disadvantage of this scheme is that it does not allow panning to any great extent. But if a novel effect is wanted—here it is.—*(By Philip Rivas, Fresno, Calif.)*

Animated Titles

In making a picnic movie-title, I got a few brilliant coloured towels, and then, by placing one of them on the grass and using cigarettes to form the message, plus stop action on the camera, got a unique series of titles.

I placed the towel flat on the ground. Then a pack of cigarettes were emptied at random, in a heap, at one end of the towel. After this, a few feet were exposed. One cigarette was moved from the pile, to its proper place in the title and five frames were exposed, one at a time. Another cigarette was moved in the same way, and the same single exposure shots made.

When the entire title has been exposed, the job is done, and when projected, the effect will be one where the cigarettes seem to leap in the air to form the message.

Make sure that the sky is clear, otherwise clouds might change the exposure and produce light and dark frames—due to underexposure.—*(By J. P. Barchfield, Pittsburgh, Pa.)*

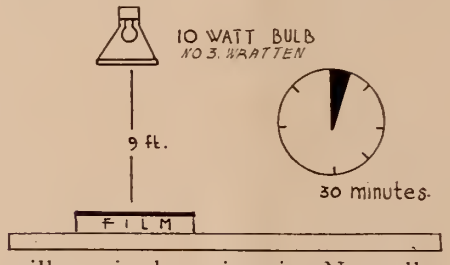
Increasing Film Speed

The following method can be used to increase film speed, when exposure has been inadequate, or to step up the density of the image, if that is necessary.

For fast panchromatic films, expose film for thirty minutes to the light of a 10 watt bulb, in a No. 3 Wratten safe-light. The distance, approximately nine feet from film to light source, must be closely observed. If it is desired, a 5 watt bulb may be used, in the same safe-light in place of the 10 watt. But under these conditions, exposure must be sixty minutes. However, make sure that this is done after the film has been exposed, and before development.

The very faint light exposing the film will have almost no effect on the *unexposed grains*. But it will build up the density in the exposed areas, and at the same time, will not produce objectionable fog.

The whole process is based upon the theory of "threshold speed." A film rated at 100 Weston, will produce an image, even if the shot is made using 200 or 500 Weston. In other words, an image will form, however faint, at the higher speed—or, to put it another way, images will begin forming much sooner than at the rated speeds. Once a specified area begins to receive light, then it becomes increasingly sensitive until even the faintest light registers immediately on the film. When using this fogging method, it will be discovered that the exposed portions of the film will begin to build up instantly—becoming denser—and show more detail in the shadows, at the end of the treatment. The exposed portions



will remain almost inactive. Naturally, a small amount of fog may register on the unexposed portions, but this is so small that it need not be taken into consideration.

This method has been used successfully by most Hollywood studios, in order to cut down lighting costs. In some instances where a great depth of focus is required, and more light was not available to accommodate the smaller diaphragm openings, this latensification system has been used with marked success.

(There are a few other methods which can be tried. Mercury, ammonia, and simple overdevelopment. Readers are invited to submit their experiences with any one of these mediums.—Ed.)

Dust-Free Films

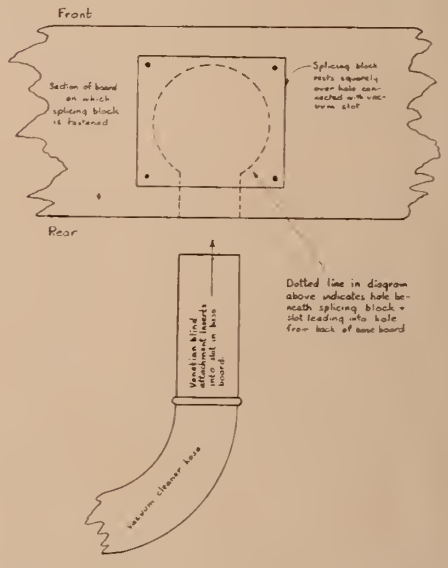
Dust, lint and other foreign particles, the bane of all amateur movie photographers, are one of the biggest problems plaguing us all. Scrapings loosened by the dry splicing process, is the chief source of dirt which adheres stubbornly to movie film.

To do away with this nuisance, here is a fool-proof method:

As the accompanying drawing will indicate, the household vacuum cleaner may be hooked up with your splicing block in such a way, that suction will not only carry away all the scrapings, but cut off film fragments as well.

By boring a hole directly under the splicer with an expanding bit, about two thirds the depth of the base, and running another slotted hole into this opening from the rear of the base board, a duct-way is provided to draw off all film shavings from directly beneath the splicer.

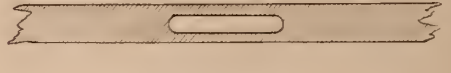
The slot leading from the rear of the board to the opening beneath the



splicer should be made as nearly as possible to fit the venetian blind tube or radiator cleaning attachment on your vacuum cleaner. This may be done by boring a series of holes of the proper size, and then cleaning out the slot with a wood chisel.

After using this set-up with the household vacuum cleaner, I found it so successful, that I rounded up an old tank-type cleaner, and installed it permanently beneath my work bench. With the vacuum hose extending up through the bench, so that the attachment may be plugged into the slot in the base board, and a foot switch to control operation of the vacuum cleaner while I am splicing, I find it a perfect combination.

All the dust and film fragments are sicked into the cleaner bag, and the film being spliced comes out almost entirely free of dirt.



Rear edge of base board showing slot into which Venetian blind tube is inserted. Slot extends through to hole beneath splicer.

This is not just another gadget—I find it practical, effective, and a real aid in keeping my films spotless.—*(By R. S. Tofflemire, Twin Falls, Idaho).*

WORKSHOP

Making Ground Glass

Recently I tried some super-imposed titles against a moving background, using the rear projection method. Lacking the necessary ground glass upon which to project the background films, I decided to make my own.

I purchased some valve grinding compound, medium grade, at a local hardware store, for less than twenty-five cents. With the spare window glass which I happened to have, I was ready to go, as follows:

Take two pieces of glass, of the correct dimensions. Then spread some of the grinding compound between the two panes, and after a few minutes of rubbing them together, and then washing off the compound—there is your ground glass, as good or better than the commercial variety.—(*By Paul F. Gryzwiniak, Utica, N.Y.*)

Sunset Shooting

Sunsets are easier to film because the setting of the sun creates more dramatic effects, for a longer time, than does the sunrise. If you are using a meter, take a direct reading into the sun. If not, follow these suggestions:

If the sun is still 5 to 10 degrees above the horizon, and colors are light, shoot between *f*/8 and *f*/11. If colors are dark, shoot at *f*/5.6 or *f*/8. If the sun is at the horizon shoot at *f*/5.6 or *f*/8, if colors are light—and use *f*/4 or *f*/5.6, if colors are dark.

The color effect is greatly dramarised after the sun has set. But here the exposure must change again. Shoot at *f*/3.2 if colors are light, and at *f*/2.8 if colors are dark.

Finally, if you want to photograph the afterglow which usually takes place 15 to 30 minutes after sunset, then shoot at *f*/1.9, and set your speed at 8 frames per second.

Exact exposure information on sunsets cannot be given because of the great variance in conditions, but the suggestions should help the amateur in gaining color film experience, especially in the beginning of his color career.

Save, and read carefully, the instruction sheet packed with your color film—then follow directions exactly.

Keep a record of your exposures and compare notes when the film is returned from processing.

Avoid shooting before 10:00 a.m. and after 3:00 p.m. unless you want effects which are not normal.

Check your lighting for inside shots. Avoid heavy shadows, and be sure to allow plenty of illumination for the background.—(*By G. L. Orton, Denver, Col.*)

Titles in Fire and Flash

To give your films a dramatic and startling main title treatment—here's how to have the letters appear to burn themselves on the screen in an eerie fashion. First of all you'll need a sheet of clean white tissue paper—the kind that you use for gift wrapping. This is stretched and glued tightly over a wooden frame, larger than the desired title space. An old picture frame minus back and glass will do admirably. Then you make a saturated solution of Potassium Nitrate in water. Using a fine brush, letter the title on the tissue paper with this solution. When dry, the writing is invisible. Touching a cigarette to the beginning of the first letter will cause the smouldering flame to rapidly trace out the letters for you. Of course the letters must all connect so that the spark can travel from one to the other. An added effect can be secured by filming this at 8 frames per second. On normal projection, the letters will appear with startling speed.

Now for the flash effect. This is a transition from one title to another that occurs in a burst of flame and smoke. To do this, place a small mound of flash powder in front of a regularly titled card. After shooting the proper length of film, touch off the flash powder with a cigarette, or with a fine piece of wire, heated with a momentary electric current. As soon as the flash has gone off, stop your camera. Now insert your next title and place the same amount of flash powder in front as before. This time you set off the powder as soon as your camera is rolling, and continue shooting the title as the smoke clears away. Now it's just an editing job. When your film returns from processing, splice the film together right at the height of the flash of each title—discarding the small extra lengths of film. Thus the two flashes now appear to be one on the screen, with a magical change of title during the flash.—(*By Ken Hughes, Vancouver, B.C.*).

Tricks for Beginners

Have you ever witnessed on the screen a person looking at a still photograph of a beautiful girl? As he gazes, the picture suddenly comes to life, smiles, and disappears. This is a trick effect that the amateur can do. It is done with mirror in place of a photograph. A girl, suitably lighted, is filmed looking into the mirror. At a cue, she smiles and, to make her disappear from the frame, simply turn off the lights that are focused on her. A different person may be substituted and the lights turned on again to show another face in the mirror.



To film a person having an argument with himself, or appearing as twins, the same basic idea of double exposure is employed. The most successful way of making a scene like this, however, is to mask out the half of the picture each of the two times the person is shown. To do this properly an "effects box" is necessary. This is an extended lens hood, about five inches long,



mounted in front of the camera. The front of the box is arranged so that black cardboard masks about two inches wide can be used to cover part of the picture area while filming. The clever cinebug can make one of these gadgets for himself. To be successful, such a device must have proper alignment with the lens and must be securely mounted to it. To avoid reflections, the "effects box" can be painted black inside. The box should be so constructed that the masks will slide easily and properly into place. Besides being useful for multiple exposure shots, the "effects box" can be used for a variety of masks which can easily be made of heavy black paper and cardboard. Among the most commonly used are those in the shape of a heart, keyhole, telescope, and binoculars. It might be added that the "effects box" also serves as a hood to protect the lens from side-lighting fogging.

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product news

PAR 4-LENS TURRET AND RACKOVER FOR B&H 70

Featuring full frame ground glass focusing through the taking lens, a filter slot for behind-the-lens filters and a focus compensator that assures critical focusing with 1, 2 or no filters in use, the new PAR turret is available with or without the rackover. The turret will accommodate simultaneously four lenses, without interference, including wide angle and telephoto. Other features are positive turret indexing and "constant apparent field" view-finder system. Dual power (7x and 15x) magnification is provided for both optical view-finding and ground glass focusing.



The manufacturer states that the hinge design of the rackover is the most efficient method of giving parallax-free, through-the-lens viewing, in this type of camera. In this rackover, the camera is moved in an arc instead of horizontally, as in former rackovers.

For further information and prices write to Par Products Corp., 926 No. Citrus Ave., Hollywood 38, Calif.

BROWNIE MOVIE CAMERA

Named so because it brings "Brownie" simplicity to the field of movie making, Eastman's new "Brownie" 8mm movie camera is now available to the public. With a fixed-focus 13mm f/2.7 Lumenized lens, the camera operates at a fixed speed of 16 frames per second. This leaves only the aperture to be set by the user, which can be done after consulting a simple exposure guide built into the side of the camera. The camera uses 25 ft. rolls of double-8mm film and will produce up to 30 full-length movie scenes on each roll of black and white or color.

Despite the operating simplicity of the camera, it is capable of making good movies outdoors from dawn to dusk, and indoors with photoflood lamps. Fully loaded, the camera weighs less than two pounds.

To simplify loading, the camera has a sprocketless loading gate, and the winding key is the large butterfly type.



Exposures are made by depressing the finger-tip exposure lever located on the front of the camera, which can be locked down to permit the operator getting into the picture. A footage indicator to show how many feet of film has been exposed is built into the front of the camera. Standard thread tripod socket is in bottom of camera.

For greater accuracy in close-ups, the full-vision eye-level view-finder is equipped with close-up indicators which will enable the user to avoid cutting off heads or other portions of the subject when making close-ups at two or four feet from the subject.

The rugged field case, available as an accessory, has a drop-down front which falls out of the way when the case is opened.

Price is $47.50, FET included.

HYDRAULIC PAN HEAD

The Hydra-Pan Head is a hydraulically controlled pan head for cine or still cameras, designed to insure smoothness in panning and quietness of operation. Price: $30.00, F.E.T. included. Hydra-Pan Head Co., 2800 Clearwater St., Los Angeles 36, Calif.



KODASLIDE PROJECTOR

The new Kodaslide "Merit" projector has a radically different slide feeding mechanism which is operated by pushing slides down into the projector rather than in from either side, as is the usual case. This slide feeding mechanism minimizes image movement as slides are changed. The projector accepts all standard 2x2 inch mounts.

Finished in dark maroon, the projector is slightly more than 6 inches high, 4 inches wide and 12 inches long, weighing a bit over three pounds.

Optically it features a three-element Lumenized Kodak Ektanon Projection lens, 5 inch, *f*/3.5. This is mounted in a spirally grooved barrel for positive focussing. Projection lamp is 150 watt standard voltage bayonet base. Price, $25.40. Case, $9.50.



NEW KEYSTONE CAMERAS AND PROJECTORS

Culminating 5 years of intensive postwar research and development, the new Keystone camera line offers a group of unusually lightweight cameras in both 8mm and 16mm fields. Covered in rich brown and tan leather like materials and brilliant with chrome trim, the cameras are designed for magazine film to eliminate handling and threading of film.

The cameras include the new Riviera 8mm magazine camera in both single lens and turret styles and the Mayfair 16mm cameras.



The new Criterion DeLuxe 16mm roll turret camera, taking 100 ft. of film, was designed for serious amateurs, athletic coaches and those who combime their hobby with profitable sidelines in cinematography.

A feature of all the Keystone cameras shown was the inclusion of built-in viewfinders for the wide angle lens, and the inclusion of "film saver" speeds, a special slow speed liked by tourists when photographing the sights and creating economies up to 50%.

The new Regal 8mm (Model K-109) and the new Belmont 16mm (K-161) projector-editor-splicer make it easy for the beginner to edit his films while being seen on the screen. The splicer is concealed in the base of the projector and is pulled out for use. Another innovation is a lamp plug put in the base of the projector for hook-up with a table lamp. An interlocking switch turns off the lamp when the projector is turned on.

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what others are shooting

Readers are invited to send their films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

★★★HIGHWAYS ARE HAPPY WAYS—500 feet, Kodachrome by A. Cameron.

The personality of the maker of this film becomes apparent from the very beginning. Mr. Cameron and his wife love flowers and the great outdoors. They begin their film by saying that it has no plot—and is just a travelogue.

It opens with the Camerons leaving their home, getting into their car, and taking the highway to the north.

As a film, "Highways are Happy Ways" has no pretentions, is simply and effectively made—and most important, holds the attention from the first opening shot. The reason—Mr. Cameron pokes the camera into odd corners here and there and then goes along to other things. His theme is "Beauty is Everywhere"—and he looks for it wherever he goes. A bank of flowers by the roadside—wheat ripening in a field and logs splashing into the water; they are all recorded by the camera—proving his point.

Good continuity is produced by short related scenes, which follow one another in an interesting pattern. The exposure is correct all thru the film although the subjects range from simple scenics to gulls brilliantly lit, bears in a dark depression of the road, and a few marine shots.

Titling is good. A fine film with no flourishes, and very fine workmanship.



★★★THE THREE LITTLE PIGS—100 feet, Kodachrome, by Nelle Hasler. This short film concerns itself with the fate in store for children who gorge themselves on forbidden food and drink. The opening shot reveals a huge porcelain piggy bank, alone on a shelf. He is a friendly soul because he winks at the camera, and the story moves along. The children open the piggy bank, appropriate the money hidden there, and go on a spree. Inevitably, the next scene reveals the children in bed, suffering from acute indigestion—and the film ends; a lesson to all children who will probably go on gorging themselves for generations to come—in spite of advice to the contrary.



It is surprising what can be done with 100 feet of film. Nelle Hasler has filmed here an interesting short subject with fine economy in almost all shots. Her ingenuity in using green make-up points up the faces of the sick children and lends a note of authenticity to this charming film. Exposure is excell lent—the titles are good—and the tempo is fine. It is suggested that Nelle Hasler try a longer film, using her two children who are indeed fine actors.

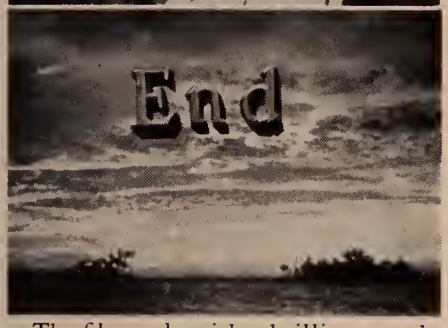
★★★KISHITINA—500 feet Kodachrome, by Dr. R. B. Chamberlin.

Primarily a fishing film, KISHITINA nevertheless holds a great deal of interest for the nature lover and the woodsman. Recording a trip by motor boat, canoe and many portages, the film carries our fishermen to a deserted lumber camp near the Lake of the Woods, in Ontario, Canada. There, the pleasant life at camp, fishing in the cold northern streams, and nights by the camp fire brings back many a vivid memory of old hunting trips—almost

forgotten.

The precise titling, with a colorful map showing the route taken by the fishermen, is the most outstanding aspects of the making of this film. The violent action where the fishermen struggle mightily to land their fish is well done, with fast cuts, from the action in the boat to the struggle in the water.





The film ends with a brilliant northern sunset setting fire to the sky—the end title is superimposed on this backdrop, terminating a very interesting film.

The photography is good—taking into consideration that many shots were taken from a moving canoe. Continuity is very good, and of course, the titling is the best we have seen in a long while.

HUSBANDS

• Continued from Page 121

providing sound technical advice from the better informed members.

"Public libraries also deserve mention as a valuable source of information, and numerous Adult Evening Classes in the public schools give much free information to help the beginner in home movie making."

Mrs. Elliot mentioned too, that the many fine periodicals overflowing with good ideas, suggestions, advice, and staffed by well-informed editorial people always ready to help the amateur, are an inspiring source of information.

Her last bit of advice to the ladies is this:

"Ladies, next time you eye the camera of a male member of your family with mixed emotions of timidity and envy, or yearn over a camera displayed in your corner camera shop, or in your favorite magazine, decide then to obey that impulse and show your fiance, husband or brother that, 'It moved—you shot it—and you're glad.'" •

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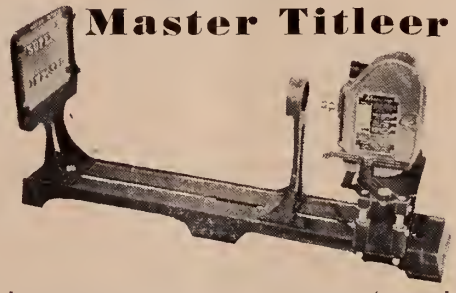
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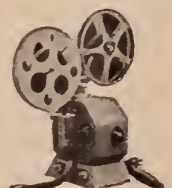
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ANIMATION

● Continued from Page 122

When he is satisfied that he has captured the "mood" the scene calls for, the animator sends the test to the director. The director then has the scene cut in along with the other rough tests he has received, and looks at the overall sequence. All the animators are called into a "sweat-box" (projection room) and there they are able to see their special bit of action along with the scenes immediately preceding, and the scenes that follow theirs. The director, after viewing the sequence in its entirety is able to correct any small errors in continuity that might have arisen, and then has the completed rough sequence cut into the main picture along with the others.

Now the moment arrives. All the directors, story-men and animators that have worked on the picture are invited into a large sweat-box to view the completed, rough version, of the completed, rough version. The results of nearly a year of animation are being reviewed.

When the crew has made the additions and cuts necessary, the picture is ready to go into clean-up, then color. The clean-up men are primarily advanced assistant animators who have been thoroughly trained in the animation field. It is they who take a rough extreme drawing of a scene and literally clean it up. From a drawing that has a great many lines they render a single line sketch. They must check the sizes of the characters in relation to the props. The little subtle touches the animator leaves off the drawings are now added. The eye lashes on "Alice's" eyes; the lace on her skirt, etc. Through all the clean-up, breakdown and final in-between stages of animation, the clean-up man must check back and forth with the key assistant of that particular character to see that the drawings are similar throughout the different scenes.

When the rough picture has been completely cleaned up it is taken to the inking and painting department. Here several hundred female artists have the task of tracing the clean-up drawings on to celluloid sheets. These "cels" are then turned over to the painters who then apply the many different colors the particular characters need. This, too, is an important part of a Disney feature. There is actually a color mood that has to be established and maintained throughout the picture. If a scene is sad and melancholy the colors themselves must reflect this mood: blues, purples, certain shades of green, etc. This applies mostly to the backgrounds, the characters themselves remain essentially the same.

When the 'cels' have been completed they are sent to the camera department.

● Continued on Page 140

"I've got a problem"

Q: My problem is one of proper exposure of Kodachrome film, outdoor type used indoors with G-E "daylight" (blue) photoflood lamps. I'm using a Bolex-8 camera. I want to take color shots of a display room of a furniture factory which has a huge plate glass window along the whole front and part way down both sides. However, there isn't enough light on the exposire meter to shoot outdoor film without extra lighting. There is no way to eliminate this outdoor light, except shooting at night. Type A film would turn out with a bluish cast due to all the outdoor light coming in the windows so I decided that daylight photofloods could be used as fill-in lighting and outdoor type Kodachrome film used, thus obtaining proper color balance inside and out. But my problem is what speed would outdoor Kodachrome have, using part outdoor lighting and part daylight photofloods, or for that matter using all daylight photofloods? (By Robert B. Camp, Loveland, Colorado.)

TWO SOURCE LIGHTING. Assume that all light is daylight, since the floods will approximate daylight very closely. In that case the exposure must be based on the suggested speed for out-door film. If your supplementary lights are placed so that the contrast between the light streaming into the window and the artificial flood lighting is not too great, then you should have no trouble.

Your decision to use daylight film is very wise. The increase in speed and particularly threshold speed is so much greater than would be the case with Type A, that much exposure difficulties will be avoided by working as outlined above.

You might also check the highly reflective highlights on the furniture, and tone them down with putty if three is too much reflection.

Q: Can I use an ordinary mirrow for rear projection, even though my room is rather small?

REAR PROJECTION. By using a mirror to reflect the image, the projector may be placed at right angles to the screen, allowing a longer throw within a limited space. The mirror also corrects the image, which otherwise would be reversed in rear projection. Your ordinary mirror, however, is silvered on the back, and this tends to give double reflections. Better use a front-surfaced mirror. Mount it across the diagonal of a wooden frame.—(*From Lorraine Leonard, Witchita, Kansas*).

Q: The lens on my new camera was equipped with a yellow filter that fits flush on the front—no sunshade. Isn?t use of this filter liable to cause flare, unprotected as it is from the light I plan to replace this filter with a haze filter for use with Kodachrome. How can I eliminate the flare possibility?*

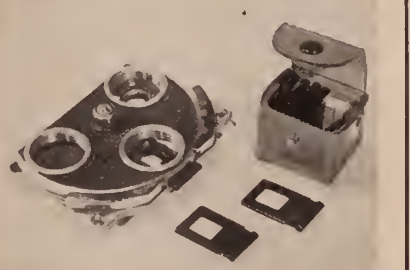
FILTER FLARE. Best bet is to purchase a combination sunshade and filter holder which will give you all necessary protection against flare. Also you can imporvise a sunshade to fit over the filter, using cardboard or other flexible opaque material to form a cone-shaped sunshade that can be affixed to the filter with plastic cement. The first suggestion, of course, may involve having to purchase another filter, too, as the type of filter you have, probably cannot be used with the conventional sunshade-filter-holder combination.—(*From Hartley J. Austin, New York*).

Q: Whenever the 8mm. splices I mak, pass the aperture of my projector, a dark shadow crosses the projection screen. What causes this trouble?

SPLICING SHADOWS. It is possible that you are not removing the emulsion carefully from the entire splice ares before cementing the film. Suggest you take the film to your local camera dealer who will be glad to examine it, and advise you on correct splicing procedure.—(*From George Bellows, Bronx, N. Y.*)

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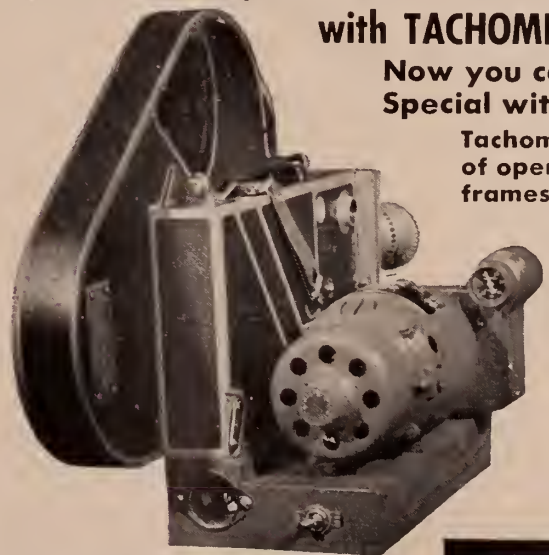
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Animation

• Continued from Page 138

Here they are arranged on painted backgrounds and photographed in color. The big difference in the rough shooting and the final color filming is in the position of the lights. In the rough shooting the light was obtained from beneath the drawings. In the final colot shooting they are on either side of the camera shooting down on top of the drawings.

This then, is the way "Alice in Wonderland" was prepared and filmed. The actual working time envolved in the "Lewis Carroll" story was about three years. The casting of the different voices used for the characters in the picture presented another problem in itself. Kathryn Beaumont, a British-born 12 year old Disney starlet, is the voice of "Alice." The blending of her voice with the animation of the "Alice" character is magnificently done.

Over a half million drawings were required to complete "Alice in Wonderland." This was necessary so none of the many characters that appeared in the book would be left out. "Alice in Wonderland" is the first Disney picture in which he had not added any characters of his own.

•

SHOE STRING

• Continued from Page 123

Our duckling emerged from the water with a blue stomach!

The bluing had colored his down, so we had to drain the tank, and go back to the expensive cake-colouring.

The electrical facilities in our garage were not of the best, because our current came from the house near the garage. Then too, the tank began leaking later on, and this created a definite hazard—but we had no serious trouble from that direction. In fact, the haphazard electrical set-up was used to advantage later on.

Our lighting consisted of only four No. 2 photofloods in aluminum reflectors, but we overloaded the circuit and blew fuses on more than twelve occasions.

For the storm sequence, which was a night scene, we changed this procedure by taping three photofloods with blue cellophane. This gave the set a general lighting, and we had three No. 2 photofloods in one reflector hooked up to one cord. We used those for the lightning effect. By slightly placing the plug into the electric outlet it caused the photofloods to flicker. and with a little practice we were able to create a very believable electric storm. Our rain was created by dipping the tree limbs into the tank before the scene started. When we were ready for the take, we would shake the limbs (out of camera view) and the water fell off the leaves and created a very realistic rain storm.

For close-ups of the clouds moving and the lightning flashing, we took a large sheet of blue cellophane and taped it between two wooden boxes. On top of the cellophane we placed some fluffy "angel's hair." Underneath the cellophane we had one photoflood burning and had another reflector filled with three No. 2 photofloods. By using the same process of flickering the bulbs we created the lightning effect, and by slowly pulling the strands of the "angel's hair" that was not in the camera view, created the illusion of clouds moving at the same time the lightning was striking. With the added sound track of the rumble of thunder, the scene becomes very realistic.

The climax of the storm occurs when the lightning strikes the tree and the forest fire takes over the picture. For this scene we had a large tree branch on the set. On one of the forks of the branch we placed some permanganate of potash and glycerine. This combination ignites in a few seconds. And with the tree primed with lighter fluid, the entire tree suddenly bursts into flames. The few seconds before the chemical reaction sets in to cause the flames, gave us time to expose a few feet of film with the bulbs flashing on and off to create the illusion of lightning. Just before it ignited we gave a good flash of lightning and then the tree burst into flames. After the film had been processed I took three frames before the burst of flame and scratched with a razor blade a lightning strike on each frame. I used one of the bad takes to practice the scratches on before using the frame that was going to be used for the finished picture.

On the screen you see the crash of the tree, you hear the sound of wind, rain and thunder, and you see the lightning striking and then a large flash with the animated lightning scratch appearing, and then the tree bursts into flames and fills the entire screen in a glowing red and orange color.

The entire film was shot on 16mm Kodachrome, Type A. We shot 1500 feet of original film to make the finished reel of 385 feet. Due to the limited lighting conditions we were forced to shoot most of the footage at either $f/1.9$ or $f/2.8$. For distance and semi-distance shots, this did not involve too much difficulty with our depth of field. But as we moved in close it became a major problem to try to photograph a fast-moving duck. On these close-ups we had only a 2 to 3 inch depth of field. Taking this into consideration we feel that our percentage of wasted footage was comparatively small.

I edited the film in a week's time and handled the film like a parent would

• Continued on Next Page

nis only child, because this film was my one and only footage of our many weeks of shooting. Our production budget had been so depleted that we had to cut expense by not having any dupe made of the original footage before editing began. Editing original footage would make any professional film editor turn in his grave! So, before any film was edited, it had to be right. And there was always danger of getting the original film scratched. These were just a few of the added obstacles that go with producing a film on a shoestring.

Since we have finished the film, we have shown it to a number of children to test their reaction and were more than pleased to find that they quickly grasped the moral of the story. This has made us very happy. We know now, that we have produced a picture not only with entertainment value to hold the interest of children, but have produced a picture with the pictorial hope of bringing a better tomorrow!

●

TUNGSTEN

• Continued from Page 124

construction. Photoflood bulbs are high intensity bulbs designed for use at maximum current consumption on regular 110 volt lines. Any additional current would cause the bulbs to explode. Therefore, they can be used only on 110 volts or less. By dropping the current the filament will not burn as intensely and will last longer.

Household bulbs are designed for use at less than a maximum voltage and they can be made to burn brighter by increasing the voltage through the transformer. This additional light will decrease the life of the bulb proportionately.

Any Home Movie maker who can repair a light socket can built the "Tungsten Tim" in less than two hours. The only tools necessary are a screw driver and a pair of pliers. There is no soldering needed in the construction of the box. Wire nuts are specified for joining wires but solder can be used if desired.

The box which houses the transformers and wiring can be built in any shape of either wood or metal. If it is easier, a small ready-made box can be purchased at an electrical or war surplus store.

Proper bulbs should be double checked for use with proper current. Caution should be used to make certain that photoflood bulbs, enlarger bulbs, spot light bulbs and projector bulbs are not used in the mazda-high position. These bulbs are high intensity and should not be used in positions other than photoflood high or low.

Bulbs usable in the mazda positions include household bulbs, R-150 and T-150 bulbs as well as some Pyrex spots.

Tank

• Continued from Page 125

Chemical second exposure may be used if desired, in which case it is not necessary to open the tank until the entire process is complete. It is advisable to let the motor run continuously during the various stages of the development process.

Development

Those of you who have developed movie film before, doubtless have your own pet process. However, I will give here an excellent process which I have used for years on all types of film with complete satisfaction. It will be necessary to determine the proper first development time for the type of film you are using. This may be done easily by placing four or five 6-inch lengths of correctly exposed film in a small tray of developer. Take out one of the pieces after four minutes, rinse and place in tray of the bleach solution. Take out the second piece after six minutes, rinse and place in bleach, etc., until all pieces have been placed in the bleach. Wash all at once and clear for four minutes. Turn on the lights and thoroughly expose the strips of film. Place in the developer again and leave until all of the emulsion is completely developed. Rinse and inspect by transmitted light. The correctly developed piece should instantly be apparent. The dark pieces indicate short first development time while the light pieces indicate long first development time. If the film strips are arranged in sequence from very dark to very light, then the correct development time may be counted off. For example, suppose the third strip is correctly developed. The time of development then is 4/2/2=8 minutes.

In the following process, the times given are for a solution temperature of 68°F. All chemical quantities are for 1 gallon of solution.

Developer

Sodium Sulfite—anhydrous	226.0 g.
Metol or Elon	4.7 g.
Hydroquinone	17.1 g.
Sodium Carbonate—anhydrous	210.1 g.
Potassium Bromide	5.4 g.

Bleach

Potassium Bichromate	28.4 g.
Sulphuric Acid (S.G.°=1.84)	23.0 c.c.

Clearing

Sodium Bisulphite	85.0 g.

Fix-Hardener

Standard Acid—Hypo fixing solution with hardener.

The Process

1. Rinse film for two minutes in fresh water.
2. Develop for 4 to 12 minutes depending on type of film.
3. Rinse in two changes of water.
4. Bleach for 5 minutes.
5. Rinse in three changes of water.
6. Clear for three minutes.
7. Rinse in 2 changes of water.

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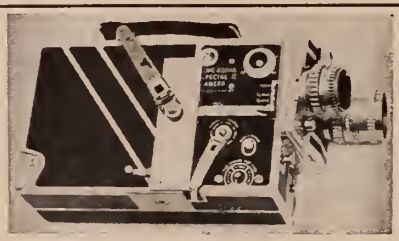
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Tank

• Continued from Page 141

8. Remove funnel and open tank to expose film to light. Leave tank open for rest of process.
9. Redevelop for 4 to 6 minutes or until emulsion is completely black. Use the same solution as was used in step No. 1 and discard it after completing Step No. 9.
10. Rinse in 2 changes of water.
11. Fix in Acid-Hypo 5 minutes.
12. Final wash 20 to 30 minutes in 6 to 8 changes of water.

For color film, follow exactly the directions supplied with the color processing chemicals.

Carefully squeeze film through damp chamois skin as you pull it off the drum from *Right* to *Left* and hang up to dry.

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½ pt. clear waterproof varnish
2 Tubes Plastic Wood
2 Tubes DuPont or Bond waterproof cement
1 Plastic funnel, ½ or 1 pint capacity
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1 pc. 1/16" 3 ply waterproof Birch plywood 22" x 36"
9 pc. ¼" Dowel rods 36" lengths.

TITLES

• Continued from Page 126

A 25mm lens on a 16mm camera or a 12½mm lens on an 8mm camera will cover an area of 3"x4" at 10 inches from the subject. This is ideal for the Home Movies Titles as it will leave just enough border around them to be effective. But the regular lens cannot focus down to this point so a diopter lens is necessary. From the information above it is seen that a 4 diopter lens is required and these can be obtained from your regular photographic dealer or any optical house. This information is valuable to you cine' filmers who might want to build your own titler. It can then be used, not only for titles but for extreme close-ups of any small objects you might want to shoot.

Again, a great many of our readers prefer to shoot their titles on 8"x10" backgrounds. The titles furnished by Home Movies Magazine can also be used this way. It is a very simple matter to take your still camera and photograph them. Then make an 8"x10" enlargement. If matt paper is used it will lend itself very well to hand coloring by using any of the popular tinting oils on the market such as Marshall's, etc. This, also, provides the desired colored background.

So, as the fellow said: "Anyway you slice it, it is still"—the best in titles from Home Movies Magazine.

ROOM

• Continued from Page 127

stantly disappeared without a trace. The young man has followed, and is now going from agent to agent, hoping one will know of her.

The agent doesn't think he has, but offers to check his file to make sure. He looks, but finds no record of her.

Then follows a short montage in which the young man visits other agents, only to be greeted by more shakes of the head. No one knows of the girl. The montage ends with a quick close-up of the young man shaking his head in final discouragement. He has given up completely, and no

longer has any hope of finding the girl.

He turns away and walks towards the door of a shabby boarding house. Just as he starts through the door, the camera moves inside, to watch the end of his entrance from there. This was done for the very good reason that the doors were several miles apart, and we had to be outside at the beginning, and inside at the end. A problem like this always faces amateurs at one time or another, but the only real difficulty is the spot to place the cut. We've found the best place to cut is at the moment of action, just when the door is being opened. That way the audience, watching the movement, doesn't have time to realize the whole scene has jumped from one spot to another.

The young man enters a small boarding house entrance hall, at the bottom of a long winding staircase. In shooting this sequence we were careful to make sure every shot was taken from below eye level. We wanted to convey the feeling of the overwhelming immensity of the problems facing the young man. He had lost his girl, and worse, his faith in life. Whether or not he got over this mood would from now on determine the course of the picture.

Since we were at the bottom of the staircase, it was easy to make our shots from below. Often we parked the camera half way down a flight, and let it look up at the action from there. Also we carefully positioned the camera so each shot includes some pertinent fixture, like a stair-rail or balustrade someplace in the frame. These served to constantly, subtly remind the audience of where they were. It's very important to do this, and yet many amateurs neglect it.

The young man closes the door behind him, and sags limply against it. He loosens his tie, and opens his shirt. Looking up, his attention is caught by a gas fixture left on the wall when lights were installed in the house. As he stares at the fixture, a strange light flickers in his eyes. He moves away from the door, and walks to the fixture. Turning it on, he realizes there's gas in the pipes. He reaches into his pocket for some matches, and lights it. The gas burns with a yellow light. He stares at it a moment, smiling strangely, and then turns it out slowly, and walks away. Without turning around, he goes to the stairs, and starts the long climb to his room.

Now, the entire function of this business was to establish firmly to the audience that there was gas in the pipes, and he had a great interest in that fact. This piece of foreshadowing was carefully planned so the audience would know this, when the time came. Otherwise their enjoyment of the entire picture might have been spoiled by someone asking, "How did the gas get there?"

As the young man reaches the top of the stairs, and enters his room, he meets his landlady. Here again the only purpose of having her appear was to introduce her, so when the time came that she would be important to the picture, the audience wouldn't stop to ask, "Who is she?"

Since she was human, and not a gas fixture, we made it doubly clear who she was by a "description." She was made-up to seem a well worn sixty-five. Then she is first seen sweeping the dirt under a rug, in true sloppy landlady fashion.

Seeing the young man, she stops, and the, obviously annoyed at being caught in the act, leaves. He takes off his coat, and drops it carelessly in a chair. The room we used was about twice as big as it appears on the screen. We set up a complete furnished room, with the bed along one wall, and the dresser facing it, but moved half way across the room. We use this technique in one form or another whenever we can, because we can then take half our shots from well behind the missing "fourth wall," without being crowded for space. This is especially useful in setting up the lights, as we don't have to have the hot bulbs roasting the back of someone's back. Then, when we've finished shooting in one direction, we simply move everything to the other side of the room, and go on from there!

The course of action in this room was divided into three phases, all of which we had roughly planned in our Saturday morning outlining conference. The first begins after the landlady leaves, and the young man takes off his coat. Casting about for something to do, he decides to empty his suitcase. He opens it, and takes out a handful of clothing. Carrying it as far as the dresser, he forgets it to dream over a picture of the pianist he had hunted so long.

This phase reaches its climax when he goes to close a window. It sticks, and he can't budge it. Suddenly all the frustrations and discouragement in him break loose, and he lashes out with his fists, smashing the window closed. In the same fury, he turns to the dresser, grabs the clothing, tears it apart, and kicks the remains out the door.

The second phase, much longer, starts after this. He struggles to get himself under control, but still feels a terrible restlessness. He can't seem to calm down.

He walks around the room, lights a cigarette, and finally hurls himself on the bed. Fumbling around in the suitcase, he comes upon his straight razor.

Seeing it, he is again struck with the possibility of suicide; he smiles strangely. The sharpness of the thing arouses him, and with a sudden shudder, he puts the razor away. Yet the idea remains in his mind, and the

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Room

• Continued from Page 143

smoke from his cigarette twines and curls upwards like the thoughts in his head. This smoke drifts slowly upward, and momentarily embraces the arms of a very elaborate gas jet fastened to the wall above his head.

Suddenly, in this keyed-up state, something reaches his mind. He looks up, trying to place it. It seemed for a moment there was somebody in the room with him. He is confused, gets up, searches the bed. He looks briefly at the ornate gas jet, then turns to the girl's picture. For a moment his eyes hold there, then turn away.

As he stands there, still puzzled, it happens. Almost like a hand caressing his face, her presence fills the room. This effect we achieved by projecting the soft silhouette of a beckoning hand against an otherwise dark wall, making it seem to stroke his face.

He turns with joy, shouting, "Yes, dear!" But the room is empty. It's only her picture on the dresser he sees. Suddenly all the pain and loneliness in his heart break loose, and he desperately tries to find something to prove she's been there.

He yanks open the dresser drawers, one after the other, throwing the clothing to the floor. This sequence was of course tremendous fun to film. We shot most of it in close-up, so the drawers nearly hit the lens as he hauls them open. When he turns to the bed to tear into that, we let the covers swirl and fume before the lens, while his distorted face shows in sudden close-ups.

Finally he finds a black hairbow, which he instantly believes was hers. He dashes from the room, yelling for the landlady. The timing of this exit was very carefully calculated in advance. We wanted a momentary change of pace to relieve the tension of the last scene somewhat before plunging into the excitement of the final climax. Leaving the room this way, did it ideally.

The landlady appears in the hallway, glances at the hairbow, and snarls that the girl ain't there. She turns he back on him, and slouches away. He gazes after her a moment, and then lowers his head.

He stalks back to the room, and closes the door. This starts the third phase, the climax. For the first time the camera is placed so the gas jet occupies almost all the scene. It is on the right, in close-up, and he at the other end of the room, staring at it. Suddenly, in response to his stare, the camera turns, and looks fully at the gas jet. It moves closer, closer.

Then a shot of his eyes, opening wide. One of his mouth, opening to scream. A quick series of his fist lifting, and crashing against the wall. This is done in such gigantic close-up so the audience will almost feel a physical shock. Then a subjective shot of him stalking across the room, towards the gas jet. He reaches it, and then a gigantic close-up of his hand turning it on, and then back to the previous view.

For a few seconds nothing happens, and then the gas makes itself felt. The room swirls, shifts. It spins, sways, yet always, for a fraction of a second, the camera returns to the gas jet. Gradually it seems he is moving farther away, that the room is getting darker, that the outlines are harder to see. Finally, he collapses on the bed, and in a brief explosion of light, sinks into total darkness . . .

Such is the story of "The Furnished Room." Despite the seeming casualness of its production, the filming of this picture was one of the most rewarding enterprises in the history of The Long Productions.

Book Review

THE COMPLETE BOOK OF LIGHTING—by Don Nibbelink, F.R.P.S., A.P.S.A., 250 pages, published by Midland Publishers, Forest Park, Ill., 1950. $2.95.

The "Complete Book of Lighting," by Don Nibbelink is a brand new book which explains in considerable detail, why light acts the way it does, and how to use it most effectively in making pictures. More than that, he stresses the fast that no two pictures are ever alike, from a lighting standpoint. He goes on to explain in simple terms, the theory of good lighting so that the photographer can adapt his basic setup to handle any lighting situation. Every phase and type of lighting is thoroughly covered in the book's chapters.

"Learn to see, photographically," advises Mr. Nibbelink, "because seeing visually is not the same thing. If it were, it would not be difficult to be an expert photographer. Seeing photographically is a physical process, whereas visual seeing is both a physical and psychological process. Then too, the camera cannot function normally, as the eye can, through a wide range of brightness levels. The photographer must learn to appreciate the limitations of his equipment in order to make full use of its potentialities."

The book is illustrated by more than 100 of the author's pictures showing various types of lighting, effects obtainable, and "comparison pairs" of the same subect taken under different lighting conditions.

This is one of the most complete books on lighting this reviewer has seen in the last few years. It may well be taken as a "first text" by amateurs and professionals—with profit to both.

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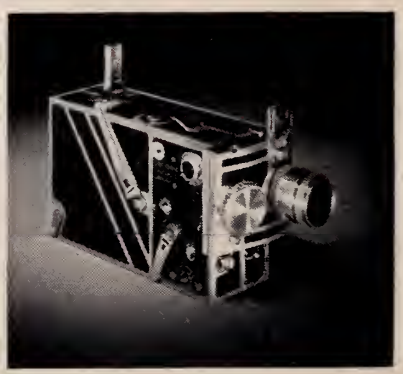
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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

HENRY PROVISOR • EDITOR

Vol. XVIII CONTENTS FOR MAY, 1951 No. 5

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"cine capsules"

LACK OF CONFIDENCE in a light meter makes it useless. Get thoroughly familiar with the operation of using it, and then stick religiously to its readings, and confidence in it will automatically follow.

* * *

ALWAYS USE a tripod when possible. It pays dividends on the screen. It is practically impossible to hold a camera by hand as steadily as a tripod will hold it.

* * *

A LENS, being softer than ordinary glass, requires greater care in cleaning it in order not to scratch it, and even more care is required when cleaning a coated lens, or the coating will be rubbed off eventually.

* * *

A DEVELOPER containing a high percentage of hydroquinone is usually contrasty, and good for developing titles.

* * *

A SHOT of a monogram of the photographer's initials, or something similar, like the trademark shot on professional films, when spliced before the main title, provides a means for getting the projector focussed before the main title appears on the screen.

* * *

WHEN SHOOTING at 8 f.p.s. or any of the slow motion speeds, the shutter speed varies accordingly, and therefore an adjustment of the lens aperture is required to compensate for it.

* * *

SHOOTING AT HIGH altitudes, an increase in exposure of one-half to one stop smaller is required than at sea level under similar light conditions.

* * *

TO CHECK CAMERA SPEED. run a scrap piece of film 2 feet long (16mm) or 1 foot (8mm) through the camera. It should take exactly five seconds to pass through the gate at 16 frames per second.

* * *

GOOD PROJECTION CALLS for the avoidance of a bright glare on the screen after the end of a reel of film has passed through the gate. This glare can be avoided by placing the hand over the projector lens and holding it there until the projector is switched off, or, better still, by splicing a length of opaque film on the end of the reel.

•

club news

CHICAGO Cinema Club, on April 19th, will show "The Celluloid College of of Movie Knowledge," presented by C. S. Dvorak, President of the Associated Amateur Cinema Clubs. Lessons in this film cover Panning, Tripod Use, Shot Breakdown, Screen Direction, Matching Action, News-reel Technique, Build-up, Composition, Indoor Lighting and Applied Technique. In addition, the film "Camera Magic" will be shown, which tells how to make those "impossible" shots.

DEVENPORT, Tasmania Camera Club are shooting on the club production, "The Professor." This club is now in its third year since re-formation and extends an open invitation to those who wish to visit the club.

MELBOURNE, Australia Victorian Movie Makers announce the "Five Best Films of 1950" as follows: "The Little Imp," by Mr. R. L. Greenwood, Ascot Vale, Victoria (V.A.C.S.); "A Letter to Mary," by Messrs. L. Platt of Beaumaris, Victoria, and H. R. Norgate of Armadale, Victoria (V.A.-C.S.O.); "Wings Over The Sea," by Mr. W. D. Burns of Concord, New South Wales (A.A.C.S.); "Out To Lunch," by Mr. L. Montagu, of North Balwyn, West Australia (W.A.A.C.S.) and "Homeward Bound," by Mr. M. Knobel of North Balwyn (V.A.C.S.).

The INTERNATIONAL PHOTO AND CINEMA EXHIBITION—The PHOTO-KINA — will take place at Cologne from the 20th to the 29th of April, 1951. Included in the exhibits, from throughout the world, will be exhibits of many prize winning photographs from the U.S.A.

* * *

FILMS SHOWN

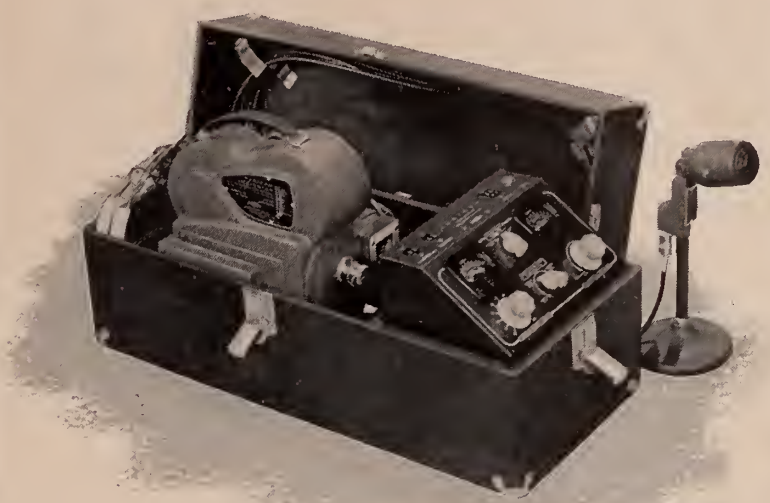
BERKELEY, Calif. Movie Club, 1500 ft. of 16mm showing scenes taken at the Chiricahua National Monoment, the cliff dwellings at Mesa Verde National Park, a southwestern Colorado Dude Ranch and other high spots of a vacation trip by member John Parker.

CHICAGO South Side Cinema Club, "Gulf Coast Holiday," in Kodachrome, by A. A. Redderson. One of the high spots in this film is Bellingrath Gardens, a sixty acre paradise near Mobile, Alabama. The Mardi Gras of 1950 is also covered in this film.

NEW YORK CITY Taft Cinema Club, "Nickeltown," 8mm Project of the New York 8mm Motion Picture Club; "Farm Frolics," 8mm by Terry Manos; "Rhapsody in Snow," 16mm by Terry Manos, and "The Fall of the House of Usher" in 16mm.

• See "CLUB NEWS" on Page 175

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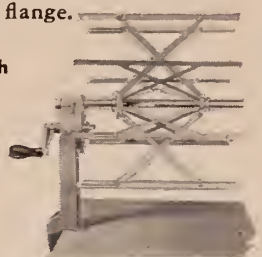
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movie of the month

HOLD THE LIE PLEASE—100 feet Kodachrome, by Erma Niedermeyer, Milwaukee.

Erma Niedermeyer takes a long look at little white lies, black lies, and telephone lies in this short color movie. But it is the lies by telephone which are the special theme of her film. Using this as her main idea she has made a shrewd commentary on the use of Dr. Bell's invention, with hilarious effect.

The story concerns the events which transpire when a series of telephone calls are made to the Niedermeyer home, in the short space of one hour. We see only Erma, the telephone and her husband, but the action is so fast and funny, that this reviewer screened the film twice, in order to appreciate the subtleties of humor displayed by Mr. Niedermeyer, who was cast as the comic. Erma played the straight man.

When Erma reports by signs, and by speech that she is on the verge of accepting an invitation for bridge, her husband goes into a series of hysterical reactions which veto the invitation at once. The age-old thumbs down sign is given by Mr. Niedermeyer at every suggestion of leaving the house.

After a series of calls from sundry friends, Erma reaches for the telephone for the last time. It is a call from some-



one who issues an invitation to spend a crisp evening skating on the river. When Mr. Niedermeyer hears this, he reacts with broad signs of a stiff back, frozen ears, a running nose, and other histrionic shenanigans. He does such a superb job that Erma is forced to refuse that invitation too.

When she reveals later that the invitations came from the Ladies' Skating Club, and concerned only Erma, Mr. Niedermeyer faints and the film ends on this dramatic scene.

This is one of a series of humorous films made by lady filmers. Those who say that women have no sense of humor, should again examine the facts and then refrain from mouthing such silly generalities. This film proves they are wrong.

Titles are clean-cut and well composed. Exposure is exactly correct, but the lighting is a little flat. It is suggested that one spot-light, used above and to one side of the set, would have improved the film. Continuity is smooth and the cutting is handled in a professional manner.

This filmer has reached the stage where a knowledge of subtle highlighting is imperative, so that her films may improve even more.

Fades, double exposures and editing are excellent. All in all, a very good treatment.

Book Review

OPPORTUNITIES IN PHOTOGRAPHY—by Jacob Deschin, 112 pages, published by Grosset and Dunlap, New York. $1.00.

This book is one of a series, designed to provide young people with realistic, authoritative facts about the occupational opportunities existing in various fields of work.

For the first time, the author has made a painstaking survey of the earnings possible in the many branches of photography; he covers such jobs as the dark-room processor, portrait, magazine and cine photographer, and lists the maximum and minimum salaries paid at the present time.

Mr. Deschin has concentrated upon the broad and expanding field of photography into a highly readable analysis rich in facts. Practically every phase of photography is discussed from a job point of view. The book is supplemented by a comprehensive bibliography, a break-down of institutions offering photographic training which has never been compiled, a complete list of trade and professional publications, a section of prizes and awards, and a discussion of helpful photographic associations.

CASE HISTORY OF A MOVIE—by Dore Schary, as told to Charles Palmer, New York; Random House, 1950. 242 pages. Illustrated. $3.00.

Considering the fact that so many millions of words are annually written about the film stars and other personalities involved in the making of the theatrical motion pictures, it is rather remarkable that so little has been said about commercial film making by the people who are best qualified to do so —the creators of the films themselves.

"Case History of a Movie" is unique in that it tells the "secrets" of feature film making. Dore Schary, one of Hollywood's foremost creators and

• See "REVIEWS" on Page 172

New Bolex TV Film *Titler* has so many professional features!

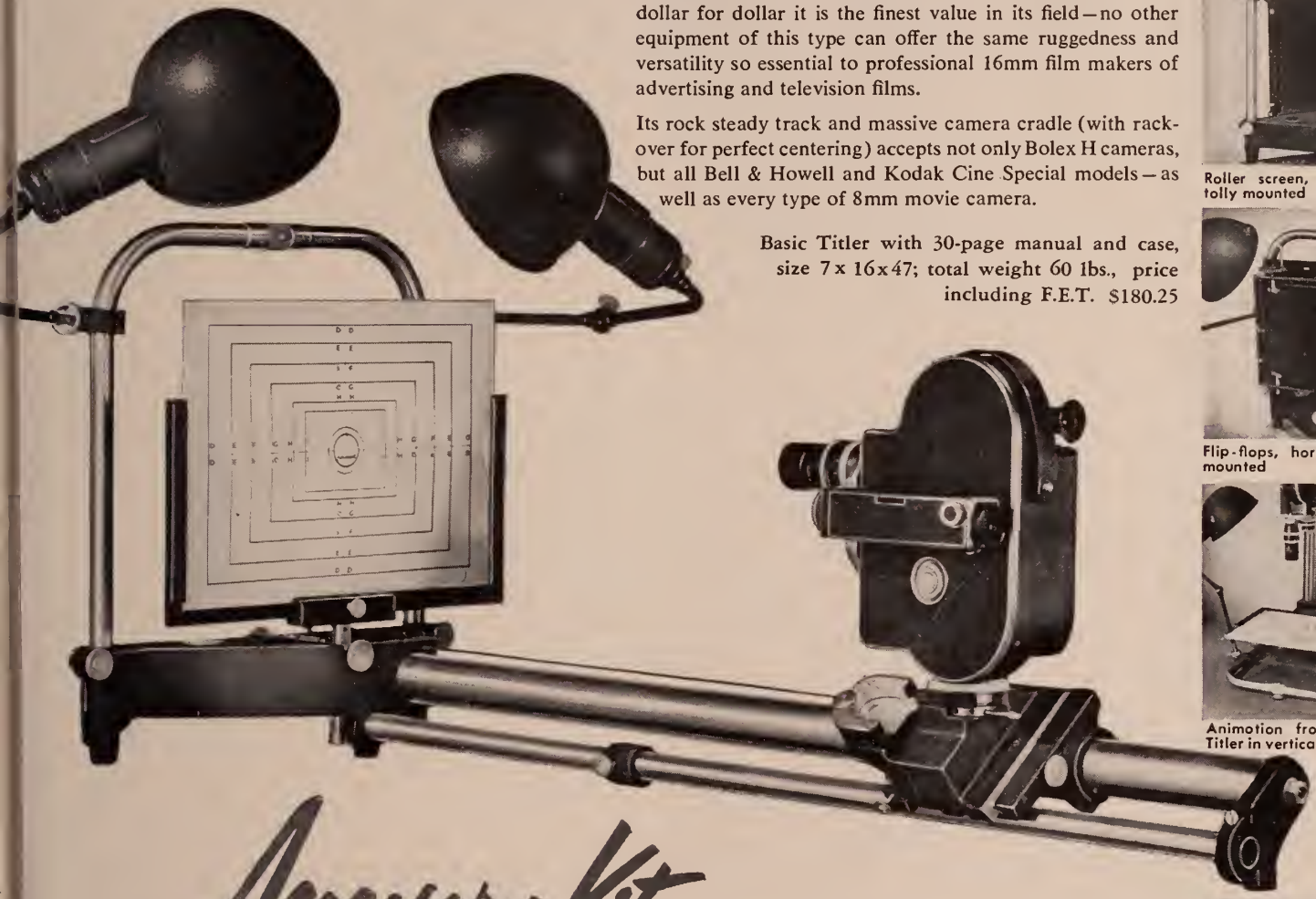
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Its rock steady track and massive camera cradle (with rack-over for perfect centering) accepts not only Bolex H cameras, but all Bell & Howell and Kodak Cine Special models—as well as every type of 8mm movie camera.

Basic Titler with 30-page manual and case, size 7 x 16x47; total weight 60 lbs., price including F.E.T. $180.25





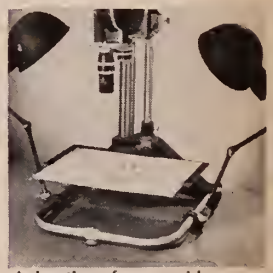
Ratoting toble, horizontolly mounted, with friction drive



Roller screen, horizantolly mounted



Flip-flops, horizontally mounted



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6. Animation frame with registration pins
7. Hand-crank calibrated drive
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9. Additional stem for three-plane work

Above Accessory Kit, weight 10 lbs., including F.E.T. $165.00. Basic Titler and Accessory Kit, wt. 70 lbs., inc. F.E.T. $345.25



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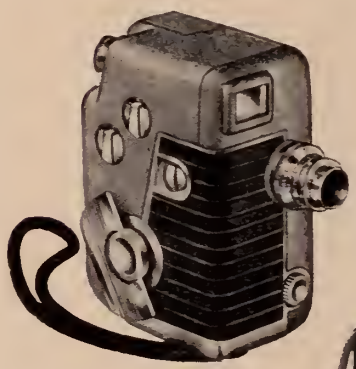


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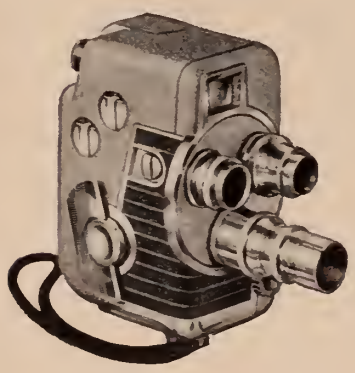
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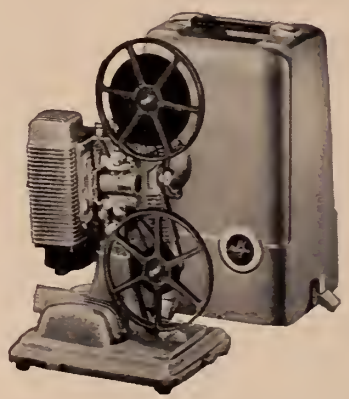
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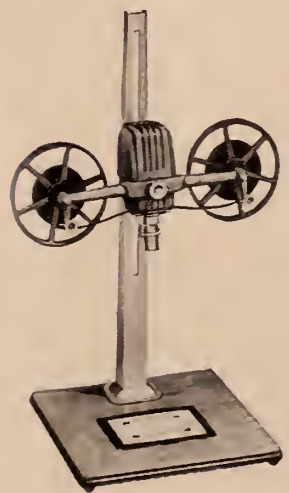
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home movies - - - may, 1951
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WITH THE LADIES . . . . .

HERE'S THE WAY a lady does it

Veteran lady amateur tells how she began filming for a happy home

by ESTHER FELLERS

WOMEN ARE missing the boat because they don't know much about cameras; and missing the boat photographically, can mean missing the boat too, in terms of a happier relationship between husband and wife and their children.

I know because I am a movie enthusiast.

It all started one winter night in 1908, when my father came home with a Brownie. I was six years old at the time, but I always loved that camera and was allowed to use it whenever I wished. After some time I graduated to an Eastman folding camera, and finally, when I was married, movies became part and parcel of our lives.

But I didn't know a thing about movie cameras at that time, and here is what I did to solve that problem. I visited at least ten camera shops—listened to their recommendations very carefully—and by the time I had made the rounds, knew what camera would suit my own particular needs. Naturally my husband was delighted and we've been fellow filmers ever since. (The camera was bought as a surprise, but mostly because I felt that it would be a hobby we could enjoy together.)

Too often, where there is a camera in the family, it is considered His camera, or His hobby and as a result the female member of the family takes almost no interest in movie making.

One day, while visiting my favorite camera shop, I saw two ladies come in with their cameras and ask the clerk to load and "set" their equipment, so they could film part of a high school festival, the following day. The clerk obliged, but a fine fog descended next day, and somehow I wondered just what kind of pictures they actually got. This can happen with annoying regularity when you just don't know what to do about exposure.

Many women will say, "Oh, I don't know anything about the camera because my husband takes all the pictures." And he takes all the pictures because she has never indicated that she would like to take pictures too. Or perhaps she has never learned to think and see photographically.

It is really a simple thing and we need not get too technical because it isn't necessary. First of all, a knowledge of what makes a good picture can be absorbed by reading and talking with others who have made films for some time. Learning about exposure is just a matter of practice. Estimating distances is also a matter of practice, and here is an easy way to learn. A common yardstick found in every home, can be used as an example, when estimation of various distances is necessary. Just ask yourself how many times the yard-stick can be placed between the camera and the subject; then multiply by three and there is your distance in feet.

Think of the lens as a window shade which must open and close depending upon the amount of light available. and then exposure will be much easier for you. Start out with the Brownie principle and learn to recognize an interesting picture, and by all means be free and comfortable when shooting your pictures. Learn to stand properly so that the camera doesn't shake too much, then be calm and deliberate and make your shots.

But just shooting pictures is not enough. The activities of the family, a story of a summer trip or the development of the children are some of the subjects from which most satisfaction will be derived. And Mothers are especially fortunate in being close by when little boys and girls are at their best, photographically speaking—natural, at ease, and doing the things they do in such a lovable manner. It is these things which make for happy memories later when they have all grown up and have families of their own.

The family vacation can be a source of endless pleasure if some thought is given to making a film story of the trip. Here is what we did on a recent vacation tour.

First we photographed the preliminary activities, such as packing our bags, loading the car and driving away from the house. And then we filmed anything along the way which would help to tell the story later. Road signs, banners, and anything else of value. I always believe that even a half dozen shots can be woven into an interesting story.

• See "LADIES" on Page 171

Esther Fellers





There must always be some directing with planned home-movie making. Seek the actor's advice and then praise him carefully. It always works.

JUST BE natural . . .

How to shoot your friends and get natural acting at the same time

By EUGENE C. PECKHAM

ACTING is natural in a literal sense only when the actor doesn't know his picture is being taken. That isn't a practical way to get the action that you want because there is no control over it.

On the other hand, when you're dealing with an adult who is aware of the camera, you don't help him much by saying, "Just be natural." With one part of his mind on the rushing film and another on trying to act, it's obvious, isn't it, that he can't seem at ease unless he has had a lot of practice?

There must always be some directing with planned home movie-taking. And since your actors are not under contract and will only cooperate if they like you, some consideration has to be given to how you make your suggestions. So before we discuss the specific methods to be used to get natural acting out of your friends, let's think a bit about the kind of personalities they have.

The first thing we have to remember is that they are different, particularly in the way they take suggestions. This is important to know because getting people to act naturally is not too easy, and we have to instruct them how to act very much as a movie director does. Since they are our friends and can't be coerced or threatened, we need to use methods for getting them to do what we want without straining our friendship. Perhaps a better title for this article would have been: "How to take your friends and keep 'em!"

You've noticed, I'm sure, that people fall into three general groups so far as suggestion-taking is concerned: the reasonable, the stubborn, and the shy. Most of your friends are probably reasonable and will take direct suggestions. Their feelings are not hurt if you try to act the part of a director. They are eager to be cooperative. They not only take suggestions but ask for them. They are quick to see the reason for things and once they understand what is wanted they try their level best to do what you request. Fortunately, a majority—about four-fifths—of everyone we know is reasonable.

Some of your friends may not be so easy to deal with, however. They may even be a little—shall we say—difficult. If so, you'll have to be something of a psychologist to get them to let you direct.

The strongly stubborn person hates to take someone else's suggestions. If you want to get him to accept an idea, no matter how good it may be, you'll have to sell it to him as though it were his own. When dealing with a stubborn person properly, you take no credit for what you know but let him take all the glory. He doesn't want any ideas but his own.

We learn more than forty ways in our leadership training courses for dealing with stubborn people but we shall only mention a few of the most effective here.

(1) Ask questions instead of making direct statements. "Here's a trick a movie director told me about. Would you like to try it?" Or, "Do you feel a little tense? Doesn't it seem to you that you are not as relaxed as you might be?"

(2) Seek his advice. Ask a question which can only be answered the way you want. For instance, "How can you sit in that chair so that the movie will show you as relaxed and happy?"

(3) Praise carefully. "Say, that gesture you just made was very good. I'd like to take it. Wouldn't you try it again?"

• See "NATURAL" on Page 171

faults in FILM SPLICING

by GEORGE CARLSON

SLICING of movie film should be an easy mechanical operation. Provided you have a reasonably good splicer with pilot pins in perfect alignment and by using a little judgement and care you should have no trouble in making good splices. Film is not pasted or cemented together, but actually welded and normally a splice should be as strong, if not stronger, than the film itself.

Basically, with the average splicer, the emulsion is scraped off part of the bottom piece of film to allow the applied cement to act as a solvent on the celluloid base and not the emulsion. When the top piece of film is placed over it under pressure, an actual weld is formed. Here are the main reasons for poor splices:

•

To sum up—good splicing depends mainly on three things. *First*—proper scraping; *second*, the right amount cement applied; and *third*, sufficient time under pressure. With these three objectives in mind together with a little care spent on each splice, you should be able to make a good splice every time. The only time you should be quick is in getting the splice under pressure.

•

Figure 7. If the cement bottle is supplied with a brush applicator, which for many users makes it harder to judge the proper amount of cement to apply, the use of a small glass rod will usually prove helpful. A glass rod from an iodine battle can be quite easily cemented into the bottle cap with a household all-purpose cement. Keep the bottle tightly capped when not in use as old cement, (and it will get old fast when the bottle is not tight) can cause all kinds of splicing troubles.



Figure 1. When a splice will not hold, it is due mainly to two reasons. The emulsion must be removed so the cement can act on the film base and the proper amount of cement must be applied. Tao little of one or both operations will cause a weak joint. Too much scraping, getting down into the film base itself, will also cause a weak splice or weld. The only time you have to work fast in making a splice is immediately after cement has been applied. Get the top piece of film down and under pressure as quickly as possible. Allow from 15 to 30 seconds for a splice to set under pressure.



Figure 2. Careless scraping of the bottom piece of film in the splicer especially in making a wet splice will look something like this. This will show an annoying white flash on the screen during projection. Care must be used in wet scraping so as not to let the water seep on to film not to be scraped. If you have a lot of trouble making wet splices, the best and only remedy is to get a splicer using dry scraper.

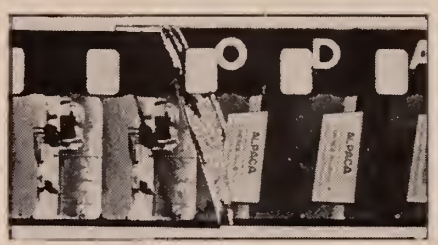


Figure 3. Dry scraping is not a cure-all by any means. Carelessness when hurriedly using a dry scraper can be very damaging and result in broken perforations and torn film. When critical editing is being done and a close matching of two shots in continuity is necessary, loss of even a very short piece of film this way can be ruinous. If it happens too often, the scraper blade may be set too deeply or may be too dull, causing excessive pressure to be used. At any rate, take it easy when scraping, either dry or wet.

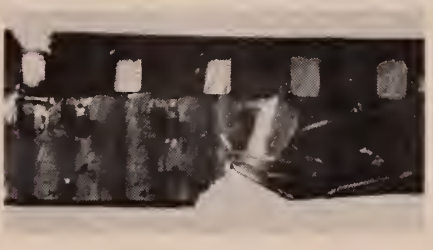


Figure 4. Buckling of film which usually shows up after some time, is a result of using too much cement. Although buckling is quite cammon and generally just slightly annoying on projection (film gaes out of focus for a couple of seconds), if it is bad, can cause the film to jump going thru the projector gate, getting out of the sprockets, and possibly torn film. A splice really has to be pretty bad to cause this, but it can happen and it pays to watch it.



Figure 5. This shaws a really poor splice and is exaggerated for emphasis. If the film is out of alignment, even with care used in making the splice, then the splicer is out of alignment and needs care. If the splice is remaved from under pressure too soon, this can also happen. Too much cement is an added reason, causing "slippage." When this occurs and a "thumb splice" is attempted, it only makes matters worse, causing a really smeary and useless joint. The only remedy is to make a new one. If and when the splicer get smeared up with cement, it shauld be cleaned off with an alcohol dampened cloth.

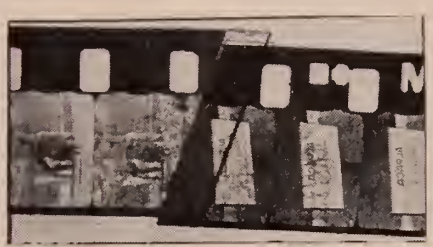
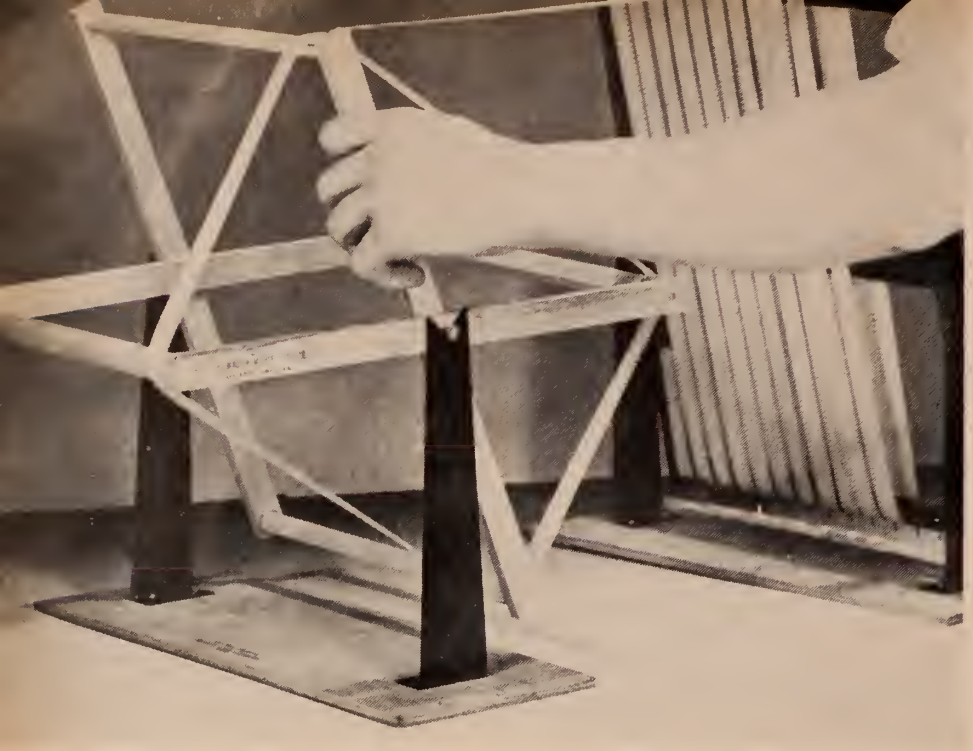


Figure 6. This shows a good splice, and although all splices can't be absolute perfection perhaps, an effort should be made to get a good tight joint, in perfect alignment, and without excess cement and finger marks. Thus made, a splice should cause na trouble at any time.



At left, drying rack which receives film after developing and washing—at right, developing reel.

Simplified Processing

Want good results with simple equipment? Follow these tips on how to do it.

by BILL BANNER

SIMPLE THINGS can become complicated—if we let them. And this is true of every phase of movie-making, especially with processing.

But processing is easy if the simple directions and rules are followed to the letter.

I know because it happened to me.

I purchased a simple processing kit, which I had seen advertised many times. The cost was reasonable and the chemicals were already mixed in powder form, ready for instant use. All I had to do was to mix them with the right amount of water and go to work.

Processing only thirty feet of film at one time, is an advantage rather than a disadvantage, because this gave me an opportunity to experiment without ruining a large amount of film.

First thing I did when I got home with my kit, was to retire to the basement and study the accompanying instructions and familiarize myself with the equipment. I realized that I had to make a success of this venture or spend the rest of my life with a wife who might not let me forget it.

I read and re-read the instructions until I knew every step in the reversal process. With each new reading of the instructions I discovered some other item of equipment that would make the job easier and more efficient. The day before I planned to develop my first batch of film, I mixed all the chemicals. And at this point, I was reminded of several items I would need which did not come with the kit—a thermometer, a funnel, a measuring pitcher or graduate, photographic sponges to remove excess water from the film while rolling it on the drying rack, and two extra trays of the type illustrated.

The set of developing powders which I used consisted of a pre-hardener, developed, bleach, clearing solution and equalizing solution. After mixing, each bottle was carefully labeled and placed in an area where the chemicals would remain at constant room temperature (about 70 degrees) — thus eliminating the chore of cooling or heating the solutions prior to use.

The next morning was set aside for the big moment when I would develop my first roll of movie film. And, I might add, I had chosen an orthochromatic film as my first one, since it could be developed under a bright red safe-light. Reading the instructions by the light of the safe-light helped considerably when I forgot some phase of the operation.

After winding the film on the developing rack, I immersed it into the pre-hardener solution which protects the film emulsion during development. Then came the first developer, which gave me a negative. This I transferred to the bleach solution for several minutes, and then to another tray containing water—used to rinse the film. After washing and re-exposing to white light, I placed the film in the clearing solution. From there it returned to the developer, and this gave me the finished picture.

But there was still one thing left to do, and that was to fix it properly in the fixing bath, a final wash in running water, and the film was ready for the drying rack.

And how did the pictures project? Just beautifully. I had no trouble at all, and got one of the biggest thrills of my movie-making life.

• See "PROCESSING" on Page 173



Porcelain troy for developing, rack and film, and ruby bulb for processing orthochromatic film.

"Zip up" background titles...

Good titles mean very simple lettering and interesting backgrounds. Watch the movie screen for original title ideas.

by TAMARA ANDREEVA

Most movie amateurs claim they have trouble or run out of ideas where it comes to titling. According to James Engle, head of the Titles Department at 20th Century Fox Studio, it really is not as bad as they may seem. There is a way to arrive a nice looking titles simply and quickly.

The simplest way is to paint your lettering on some plain background like a piece of white cardboard. At the studio they use the 18x24 size. Then these can be photographed.

If need is for a title superimposed on film action or on a picture or drawing, another method is used. The title is painted on glass. The glass is superimposed on the picture and both are placed in a title frame in which they are held securely. It is also important to make sure that the glass and the picture are together—flush—otherwise there will be a fuzzy effect, or the letters may cast shadows on the background. When the background is photographed through the glass, the title naturally is photographed atop of it, the glass concealing none of the picture back of the title. The cast credits can be photographed in the same manner.

If the background for the title includes some movement, then the title can be superimposed on it by double exposure. That is, photograph the moving background first, and then, using the same strip of film photograph the title. First of course, measure off the length of film exposed in taking the background. Wind back film and re-expose by shooting the title.

With the help of an optical printer, another method is possible. Using this method you make printing mats by first photographing your glass with a white background and no light on the letters, then photograph it again with a black background and front light. Then these mats are printed over your scene which would form the background for the lettering.

If you can get hold of a movie projector, you can use an easier process. Just project the background onto a screen, then photograph the glass with your lettering in front of the screen. Of course the projector and the camera must be in perfect sync, or you will have a frame line in the middle of the title.

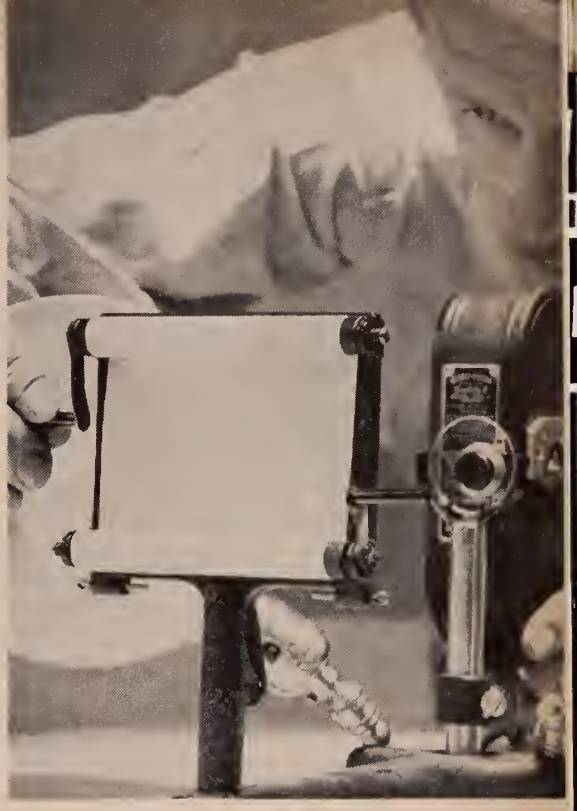
Once you get away from an ordinary white card on which your lettering is written, backgrounds begin to be fun and so is the titling. In Fox's "Oh, You Beautiful Doll," an entire miniature set, representing Tin Pan Alley, was built to produce the desired title. It showed tenement houses with wash hanging in alleys; windows with lovers kissing and in most windows musicians, playing the pianos, or blowing trumpets. The titles and credits were painted right on the walls of the houses. Then the camera was dollied for 20 feet getting all the information the titles were to convey. It was a very expensive title!

To studios, however, price is no object in getting a good title, and rightly so. The title sets the mood of your picture. In a South Sea picture fish nets, or textured woods, or real tapa cloth can be used as a promise of the movie to come.

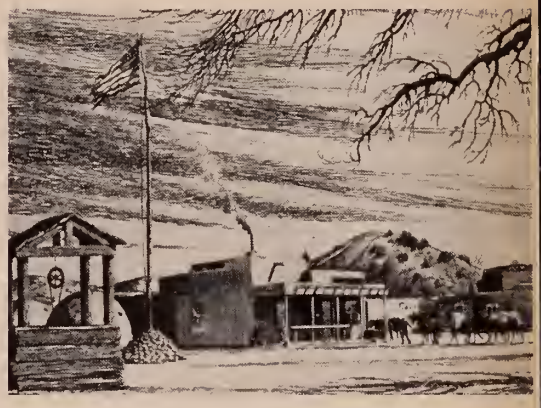
In Fox's "Broken Arrow." a period picture showing Indian warfare, the main title was drawn on a parchment-skin, in vivid Indian colors. To give the title even more of an air of authenticity, the parchment itself was stretched on a frame, held in place with rawhide thongs, exactly the way Indians cure animal skins. The lettering looked like shafts of broken and splintered arrows. Once the mood is established, the title is dissolved, and audience is plunged right into the action of the picture.

• See "TITLES" on page 173

Titles should be in chorocter with film. Here porchment used os o background for "Broken Arrow."



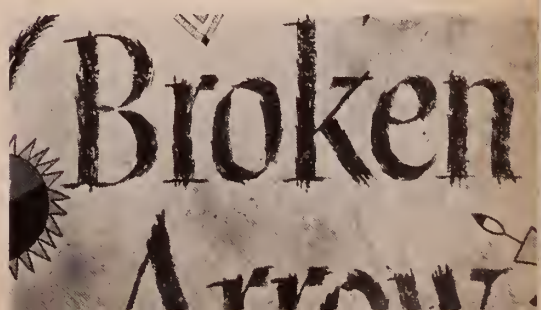
Moving titles can be mode by using two rollers, with the titles lettered on long rolls of paper.



Where it is desired to have titles superimposed, photograph background first.



Then photograph title ond combine lettering ond background in the frome.



FILMING ABUSES

Be good to your camera now and avoid trouble later on.



Don't do this.

There are so many "little" abuses to expensive movie-making equipment towards which many amateurs are heedlessly inclined, that to enumerate all would take too much space here. However, here are a few of the most common ones.

About the worst, is to leave your camera where kids can get at it. What they can't do to it is something to think about. Keep your camera on a shelf out of their reach or lock it up in a cabinet or bag. The thing is to keep it out of their sight. All kids are not alike but it's safest to keep temptation away!

Use care in cleaning camera lenses. That necktie can be so handy, but don't use it. Don't use a coarse or dirty handkerchief either. The lens should be kept clean—dusting with a camel's hair brush kept for this purpose alone, then using an ear syringe for blowing is usually enough. If it is needed, use a lens tissue GENTLY. Modern coated lenses should not be cleaned too often. Generally a dusting and blowing is enough for a long time. Most advice is against cleaning chemicals or solutions for coated lenses.

The instruction booklet with your camera will put special stress on not cleaning the film gate with any sharp instrument and means what it states. Never use any metal in cleaning the aperture or film gate because of the danger of scratching. It should be kept clean, however, and generally by blowing with the handy little ear syringe *every time* you load and unload your camera, to put it away, will keep the gate free from damaging film particles accumulating there. If it is ever needed, then use a match stick or toothpick moistened with alcohol to remove the dirt—then BLOW!

Speaking of loading and unloading your camera, if it's the spool type, take special care of the spools to see that they are not bent. This can happen by hard bumping, dropping on a hard surface or accidentally stepping on them. Even a slight bend inwards can prevent film from being automatically wound up and any outward bend cause edge flare or fog on the film. If you are at all suspicious of a spool, check it by moving a coiled turn of scrap film between the flanges all around. Magazine film users need to take care too—but may be not as much.

Never monkey with the camera mechanism at any time and surely don't try to do any oiling. Let your photo dealer take care of any servicing you might need. If you occasionally hear a low thumping in the camera as it operates, it's most likely because the spring was left wound up for too long a time. This, incidentally, is a common practice to be discouraged too because a spring left wound for several weeks can possibly lose tension and become weaker.

When lenses must be removed for cleaning or changing to another camera, use care in re-seating them and

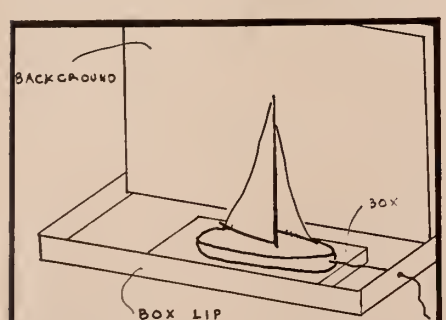
• See "ABUSES" on Page 174

travelogue tips

Anywhere in the world with a few background props.

Home Movie fans can have lots of fun bringing inanimate table-top subjects to life-like motion. All it takes is a *little* ingenuity and *lots* of patience. Of course there are many elaborate methods that could be employed which would require the use of more pretentious equipment and materials than are available to most of us, so I feel that something a little less ostentatious is better to start with.

For this particular project, I used an ordinary cardboard box, salvaged from old Christmas gift wrappings, a small cold-tablet box, National Geographic photos of a Yugoslavian waterfront, a sailboat clipped from a colorful Southern California travel folder, a plain pin, a piece of string and a toothpick (see illustration) and, of course, a camera, film and lights.



This surprising array of materials is used in combination in the following manner to develop our Table Top Travelogue. First, lay the cover of the larger box upside down on the table so that the rim projects upward. This rim acts as a shield to hide the unwanted floor space from the camera lens and should be colored to blend with the back drop.

Next, place the large box on end across the cover so that the flat underside faces the camera and is far enough back from the front rim of the cover, to accommodate the actors and props, as a stage area.

Now, pin the backdrop picture to the flat under-side of the larger box just high enough so that the lower edge of the picture is concealed by the rim of the cover.

Fasten the toothpick to the back of the sailboat cut-out with paste or scotch tape. This serves as a strengthening rib to prevent the picture from curling.

Now, insert the bottom end of the toothpick into the small cold-tablet box to form a base to keep the sailboat in an upright position.

Next, attach the string to the small box so that it may be used to draw the sailboat over the stage. The ends of the string may be fed through small holes in either side of the base rim to keep the sailboat on a true course across the stage.

When this has been done you are in the travelogue business and by simply changing the backdrop to waterfront or ocean scenes from other places and countries, running in the same little sailboat and dubbing in appropriate titles and comments, your table-top trip is accomplished.

Be sure that you choose cut-outs in the proper proportion to the backdrops you use.

The very simplicity of this particular project might lead you to believe

• See "TIPS" on Page 177



Filming children warrants a goodly percentage of any father's film supply—and the record of their growth becames invaluable as they mature.

animal dreamland

by GEORGE BATES

Here is my entry for a "back yard" movie script. It is not truly a "back yard" story, but since there are indoor scenes in the home, I thought this type of scenario would have a wide interest among the amateur movie makers. I believe, also, that filming children warrants a good percentage of any father's film supply.

My picture, "Animal Dreamland," won an honorable mention award in the family class in the 1950 state-wide salon here in Michigan, sponsored by the Michigan Council of Amateur Movie Clubs of which my club, the Grand Rapids Amateur Movie Club, is a member.

MANY ARTICLES have been written about filming one's children and making a film diary of the "small fry." Here is my idea on the subject.

Making movies of our four-year-old daughter, Marilyn, has been a source of much pleasure for my wife and I, not to mention her brother, Daniel, who is two and a half years old. Several reels of our "kiddies" already are one of our priceless treasures. These reels are not just unrelated shots of the children, but different sequences, some short, some long, of their various activities in their young life. Also included into our prize production are complete scenarios which I would like to pass on to all of your good readers.

Last summer we were making plans to visit the Royal Oak Zoological Part, Detroit, and of course wanted to capture this trip on film. We wrote a scenario to include our small daughter, so it wouldn't be just another zoo picture.

With summer soon coming and the zoo attracting more people, I hope this following script will help to film your child at your favorite zoo.

ANIMAL DREAMLAND

Scene 1. Title.
Scene 2 Credit titles (as desired) (Fade out).
Scene 3. LS (Fade in) Mother reading evening paper in the living room in her favorite chair.
Scene 4. MS. Same as scene 3 with small daughter dressed in her pajamas enters scene.
Scene 5. SCU. Daughter with her little animal book saying, "Mommy, please read to me."
Scene 6. Title "MOMMY PLEASE READ TO ME."
Scene 7. CU. Mother smiling.
Scene 8. MS. Mother laying paper aside, and reaching for daughter.
Scene 9. MS. (Change camera angle) Mother placing daughter on her lap, taking book.
Scene 10. CU. (Over the shoulder) Front of the book, (Animal Babies) Mother opening the book.
Scene 11. CU. Daughter's beaming face.
Scene 12. MS. Mother pointing to the contents of a page and smiling.
Scene 13. CU. (Over the shoulder) Mother turning a few pages showing different kinds of animals.
Scene 14. MS. Mother reading while daughter's eyes drearily blinks.
Scene 15. CU. Daughter's eyes becoming more tired, slowly opening and closing, and finally staying closed.
Scene 16. MS. Mother cradling daughter in arms.
Scene 17. MS. (Transition) Same as scene 16. (Camera slowly dollying in close to daughter's face until the image becomes blurred.
(Location—At the Zoo.)
Scene 18. (Transition) ECU. Back of daughter's head with the camera slowly dollying a bck revealing daughter standing (in her pajamas) on a knoll in the zoo, with a picturesque view of the zoo in the background.
Scene 19 through 23. Different scenes of the animals, etc., with the last scene having a fade out.
Scene 24. (Fade in) MS. Mother holding daughter who is fast asleep (as in scene 16) (Fade out).
Scene 25. (Fade in) More scenes in the zoo (about 6 scenes with last one fading out.
Scene 31. (Fade in) MS. Same as scene 24. (Fade out).
Scene 32. (Fade in) About 8 more scenes of the zoo.
Scene 33. A very startling scene, such as a close-up (telephoto shot) of a lion with his mouth open.

• See "DREAMLAND" on Page 173

MOVIE

Footage Without Footage Meter

How to shoot a given length of film without a footage meter was my camera problem. I needed to shoot exactly four feet of film, rewind it and double expose, but I had no way of knowing when I had shot four feet of film.

I bought a cheap second-hand stop watch to help solve my problem. I found that there were 80 frames per foot in 8mm film (in 16mm that number is halved and there are 40 frames per foot.—Ed.) By timing the length of the scene with the stop watch and multiplying that time by the number of frames per second, I was able to tell to the frame, the amount of film I had shot.

Thus, needing to shoot four feet of film I multiplied 80 frames (one foot) by 4 which gave me the total number of frames in 4 feet, or 320 frames. I was shooting at 16 frames per second so I divided 16 frames into 320 frames to find the total number of seconds I would need to shoot the scene. The answer was 20 seconds.

With my stop watch in hand, I shot the scene for exactly 20 seconds. Then I brought the camera into the darkroom and measured off four feet and rewound it in the camera. I double exposed the next scene with the aid of the stop watch in the same manner. When I developed the film, I found that I was in error of only one frame.—*(By Louis Roqueman, Terra Haute, Ind.)*

* * *

Bringing Figurines to Life

What could I do with tiny, lifeless china figurines? I pondered the problem for several months. My wife had asked me to shoot some pictures of the china figurines she so proudly displayed in our house. I knew that unless I did something different, there would be no picture there: they would only be still, uninteresting pieces of china.

One morning she told me of a dream she had had. She told me of dreaming the figurines came to life and danced. I knew that she had the answer.

I set the china figures against an appropriate background. I shot them single frame moving them slightly after each frame. In this manner, I got them to dance for me, as well. There was a rather funny looking character whom I made a villain for comedy.

I shot additional sequences so that the finished reel went like this: My wife was dusting. She dusts the china figurines; then, feeling tired, she sits down and promptly falls asleep. She dreams the figurines dance. When the dance is over, she wakes up, runs over to the figurines to see if they have moved, but they haven't.

I had a lot of fun shooting this film. The only thing I found that needed caution was the movement of the figures. I found that the movement of the figures from frame to frame must not be too violent or it looked very jumpy on the screen.—*(By Kermit Coolidge, New York City.)*

* * *

Wedding Pictures

Back from our honeymoon, we were faced with the problem of editing the films of our wedding into a story. There were shots we had made of the wedding preparations, shots the best man made of the bridesmaids and the ushers. There were shots of the reception and of us as we drove away on our honeymoon, but location and time were lacking.

We went back to the church and made a couple of long shots to establish locale. Then we made a couple of medium shots of the door and entrance into the cathedral. We did the same thing with the house where our reception had been held.

We then spliced these shots into the wedding films and found that it made the film a rounder, more definite story. In short, it solved all our problems.—*(By Mr. and Mrs. Frank Smith, Boulder City, Colo.)*

* * *



Ski Picture Close-Ups

Skiing is my favorite sport and I share it constantly with my movie camera during the skiing season. As a consequence, at the end of the season I end up with several large bruises and a great many reels of outdoor shots.

While trying to edit the film into a couple of good reels of sports sequences, I found I had mostly long shots and medium shots, but not very many real close-ups.

To solve this appaling need, I invited my friends to my house on a Sunday afternoon. I told them to wear their skiing clothes. They came gladly (they thought they were coming to a party).

I took them outside and shot head shots from a low angle showing only the sky for a background. In each shot they moved their bodies back and forth as if they were skiing. In fact, in a couple of shots, I even went so far as to have soap chips sprinkled about them to simulate falling snow.

When the time came for editing, I cut these films into sequence after medium shots of the proper people. It helped the film so much I've been asked to show it to the local civic groups several times. — *(By Calvin Lytle, Couer D'Alene, Idaho).*

* * *

How to Do It with Film

At the age of twelve, my son is just entering the Hot Rod stage. He wanted to build a soap box racer to enter the local soap box derby which is held every year. I pitched in to help him build the racer, but at the same time I shot movies of the construction of the racer. I intended to keep the film as a memento in later years.

After I finished filming the construction of the racer, the scout-master of the local Boy Scout troop heard about it and asked if he might show the film to his local troop. They wanted to build racers and he felt the film might show them how to go about it. Their reception of the film was overwhelming.

I had no idea that the film would be of any additional benefit but since the first showing of the film, almost one year ago, the film has made the rounds of every boys' club in the city.—*(By Peter Collins, Sacramento, Calif.)*

* * *

Charades

I give a lot of parties in connection with my work as a salesman. At some of the parties, the guests are quite shy and do not enter into the games as well as I had hoped. Without group participation, the games fell flat and the parties either broke up too early or the guests congregated in tight groups and talked all evening.

To avoid this, I asked several of my friends who were amateur movie fans to shoot some shots of a charade. The charades were to be the same as you would actually see at a party except they are on film. Each charade was to last between fifty seconds and two minutes. The time depended upon the motions involved in acting out the charade.

EAS

At the party I projected the charades on the screen. The guests guessed at the charades in the same manner we'd do with a live charade. The charades were re-projected from time to time to refresh the guests' memories. A time limit was set for the guessing, however. If the guests failed to guess correctly the filmer was credited with a win.

The party was such a huge success that I managed to keep the films and I've used them over and over since that time. They never cease to bring life into a dying party.—*(By George Jackson, Philadelphia, Pa.)*

* * *

Family Films

I'm the same as the rest of the Home Movie fans who shoot footage of their relatives. I ended up with over 100 feet of disjointed shots. They didn't belong in a group, and I couldn't think of a way to bring them together.

One day I received a letter giving me the latest gossip. That gave me an idea. I rewrote the letter so that it contained gossip about all th relatives I had on film.

I shot a sequence showing the mailman delivering the letter. I then shot the first sentences of each piece of gossip. After the sentence from the letter which served as a title, I cut in the shots of the appropriate relative. I titled the film, "A Letter to the Family."—*(By Phillip Wyman, Columbus, Ohio).*

* * *

Filing Background Material

Wallpaper samples make excellent backgrounds for titles. I've begun to save wallpaper for this purpose.

The various wallpaper manufacturers cut 6x8 samples (the right size for titlers) for customers. By hounding the stores, I have been able to collect several hundred swatches in only a couple of months.

I've filed these swatches under three major headings to aid me in selecting the swatch I need faster. I file them under Color, Design, and Type of Design (dominant or weak).

To further break down the system under Design, I have filed them as Flower, People, Animal, Abstract, etc. Thus, I can find a green background with a dominant animal design easily. —*(By George L. Larsen, Seattle, Wash.)*

* * *

Selling to Television

Television is booming in Los Angeles and I wondered if I could get in on it in my spare time.

One night while watching TV, I made a list of the locally sponsored programs which used still photographs instead of motion pictures in their commercials. I found that this figure was very near 50%.

The next Saturday I went to three stores which sponsored shows. There, I made a long shot of the entire building, a medium shot of the front entrance with the customers walking in and out, and a close-up of the store name alone. After they were developed, I edited them into a sequence and brought them to the owners. I showed them on my small editing board. I told them how they could use this film in their television advertising to replace still shots. They agreed and I sold two



out of the three commercials for $30.00 a piece.

The only requirements for such sales are that the film be 16mm and that it be fairly contrasty. The film must be 16mm because it is the size used by the studio projector. The need for contrast is because the projector and the receiving tube tend to flatten out the scale of the film and unless it is widely separated, the tones will mush on the screen.

There is no set price for selling such films. Since I've started selling my films, I've gotten as little as $20.00 and as much as $75.00.

In regard to 8mm films, I have heard that there are some outfits which enlarge these to 16mm size, but I don't know how it would work on TV.—*(By E. R. Saunders, Los Angeles, Calif.)*

* * *

Old Family Favorites

My attic is crammed with what might be called the memoranda of the past. There are hundreds of tintypes, Daguerreotypes and aging photographs of my relatives as they were in the good old days. I always felt there should be some way I could preserve those shots but I could never find the way.

It was not until I was looking at a picture magazine recently that I found the way. The magazine had a double spread of pictures showing some famous people as they looked before they were famous and how they look today in the midst of their fame.

I dropped the magazine, rushed to the attic and began sorting through the photographs. I copied the best of the pictures using Orthochromatic film for this because of its fine tonal qualities. Then I shot some footage of my relatives as they are today. The shots were made in the same poses as the pictures with the exception that I included some logical movement in the present shots.

I cut the shots into their proper places in the film. Then I titled the film, "The Ronsen Family, a Fifty Year History." It made a fine family document that everyone has liked.—*(By Leo H. Ronsen, Daytona Beach, Fla.)*

* * *

Movies for G.I. Wives

Here's an idea for wives who have kiddies at home and a husband overseas. Even though Daddy is away, there is no need for those precious years to be lost entirely; no need for him to feel strange with his own children when he returns. Keep a visual diary of the children's growth and activities with your home movie camera. Make a special occasion of birthdays and other family gatherings by recording them on film, and promise yourself to shoot a hundred feet each month to capture the warm, intimate little things your letters may not be able to transmit.

Start your movie diary with shots of the child's first uncertain steps as he learns to walk; the long array of diapers waving on the line; feeding time and the tribulations attached thereto—and later on make a record of how he looks in his first cowboy suit, and after his first hair-cut.

Aside from its value as a permanent record, the making of home movies will provide you with a fascinating hobby that you may well share with your G.I. husband when he returns. Then too, it can be great family fun in which the children can share and contribute. So invest a few dollars right now in a hobby that will keep your family tied close together even though Daddy is overseas.

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

Far or Wide... Kodak Cine



The 15mm. wide-angle lens captures the whole, broad panorama of the scene.



Here is the scene as it would appear when taken with the standard 25mm. lens.



The 63mm. lens provides 2½ times magnification...brings the subject still "closer."



The 102mm. lens, with its 4-times magnification, provides a pleasing semi close-up.

The pictures above show how the Ektar Lenses for 16mm. cameras would rec

KODAK CINE EKTAR LENSES FOR 16MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Wide-Angle	15mm. f/2.5	0.6	Inf. to 6 in.	2 13/16 in.	15 ft. 3 in.	30 ft. 6 in.	$ 77.50	Bolex H-16; Cine-Kodak Magazine 16; Cine-Kodak Model E, f/1.9; Cine-Kodak Model K; Cine-Kodak Royal; Cine-Kodak Special and Special II; Cinklox; DeVry DeLuxe; Filmo Autoload; Filmo Autoload Speedster; Filma Automaster; Filmo 70, 70A, 70B, 70C (except serial nos. 46122 through 54089); Filmo 70D, 70E, 70F, 70G; Filmo 141A and 141B; Keystone A-7; Revere Models C-16, C-19, C-26, and C-29; Victor Models 3, 4, and 5.
Standard	25mm. f/1.9	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	98.50	
Standard	25mm. f/1.4	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	195.00	
Long-focus	40mm. f/1.6	1½	Inf. to 24 in.	5 1/16 in.	6 ft. 0 in.	12 ft. 0 in.	128.50	
Long-focus	63mm. f/2.0	2½	Inf. to 24 in.	2 15/16 in.	3 ft. 9 in.	7 ft. 7 in.	129.50	
Long-focus	102mm. f/2.7	4	Inf. to 36 in.	2¾ in.	2 ft. 4 in.	4 ft. 8 in.	139.50	
Long-focus	152mm. f/4.0	6	Inf. to 6 ft.	3⅝ in.	1 ft. 6 in.	3 ft. 1 in.	164.50	

KODAK CINE EKTAR LENSES FOR 8MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Long-focus	25mm. f/1.9	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	$ 98.50	Bolex H-8; Briskin; Cine-Kodak Reliant; Cine-Kodak Magazine 8; Cine Perfex; Franklin; Keystone; Keystone Magazine; Revere 88; Revere 99; Stewart-Warner.
Long-focus	25mm. f/1.4	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	195.00	
Long-focus	40mm. f/1.6	3	Inf. to 24 in.	2¼ in.	2 ft. 8½ in.	5 ft. 5 in.	128.50	
Long-focus	63mm. f/2.0	5	Inf. to 24 in.	1⅜ in.	1 ft. 8¼ in.	3 ft. 5 in.	129.50	

Owners of turret-type cameras should make certain before buying accessory lenses that the turret provides adequate optical clearance.

Prices are subject to change without notice. Consult your Kodak dealer.

ar Lenses Get the Picture!



The 40mm. telephoto magnifies subjects about 1½ times "standard" coverage.



A real close-up! Yet with the 152mm. lens, you can film this scene from the same distance as the others in the series.



WITH a complement of accessory lenses, your camera acquires truly remarkable versatility. Every scene can be framed just as you want it . . . shots you never before thought possible come into easy range. And, when you choose Kodak Cine Ektar Lenses, you obtain for your own reels the unsurpassed movie results provided by the finest lenses ever produced for 16mm. and 8mm. cameras.

A full complement of Kodak Cine Ektar Lenses for 16mm. cameras consists of seven lenses—a wide-angle, two lenses of standard focal length, and four telephotos ranging in relative magnification from 1½ to 6 times—the whole series comprehensively graduated in focal length at a common ratio of 1:6. Four of the lenses are in suitable focal lengths for use with 8mm. cameras . . . provide telephoto magnifications from 2 to 5 times.

Few movie makers, perhaps, will require the range provided by *all* the lenses. But equally few serious movie workers can afford to be without some of them. The Kodak Cine Ektar 63mm. *f*/2.0 Lens, to take just one example, is a lens that might well have a place in your movie kit. Like all Ektar systems, this lens is remarkably fast for its focal length—fast enough not only for most outdoor conditions . . . but even for shots of indoor events. Used on a 16mm. camera, it captures images 2½ times as large as would the standard lens from the same position . . . on an 8mm. camera, 5 times as large.

The results—"sideline" sports shots filmed across tiers of seats . . . unflustered movie portraits of camera-conscious subjects . . . detailed views of unapproachable wildlife—real close-ups filmed from well back, whenever time, terrain, or the nature of your subject prevents you from moving in. And this fine lens is as much at home at extremely short range—at minimum focus, it covers fields a scant inch or two wide . . . for needle-sharp studies of tiny movie subjects.

The table at left, below, will help you select the lenses best suited to your needs. Look it over . . . then talk it over with your Kodak dealer. He'll be glad to supply you with lenses that will help you get the picture . . . every time!

ne . . . from the same camera-to-subject distance



EKTAR: TOP QUALITY

THE most important characteristics of a lens are those you can never see. Even a photograph like this—an actual cross-section of the Kodak Cine Ektar 25mm. *f*/1.4 Lens—can only suggest the skilled design, the precise manufacture . . . the all-round optical excellence . . . that are essentials of this one lens, and of all truly fine optical systems.

For characteristics like these, only the integrity of the manufacturer can give you full assurance. And Ektar Lenses—designed and produced by Kodak—are those which have proved so excellent in *every* characteristic that they have earned Kodak's highest optical designation.

Kodak Cine Ektar Lenses provide unique flatness of field . . . give crisp definition and sparkling sharpness from edge to edge. Rare-element glass helps assure top-quality results, even under adverse lighting. Because Ektar Lenses are fully color correct—with all glass-air surfaces Lumenized—your shots take on surprising brilliance and realism, whether color or black-and-white.



KODAK EKTAR CONVERTER

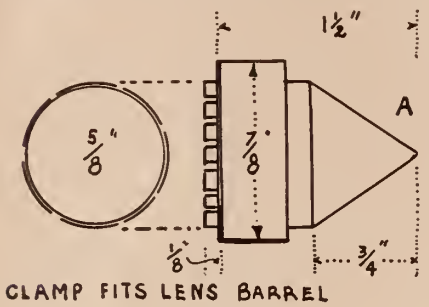
This handy accessory alters the effective focal length of the 25mm. *f*/1.4 Ektar Lens to 15mm.—increases field coverage by about 60%—without loss in speed or image quality. For 16mm. cameras, the combination provides a standard lens and a wide angle *—both with f/1.4 speed . . . both with Ektar quality!* Kodak Ektar Converter—$80, Federal Tax included.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

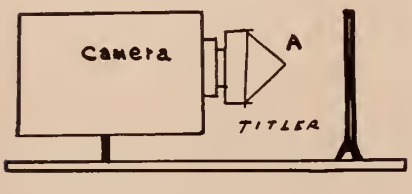
Kodak
TRADE-MARK

TITLE CENTERING GADGET

A piece of aluminum, turned down to the cone shape shown in the sketch will make a fool-proof centering gadget for use when titles are to be made and exact centering is essential.



CLAMP FITS LENS BARREL



DEVICE IN USE.

When the device is clamped on the lens barrel, the point "A" is exactly at the center of the lens. Then, when the card holder is moved up to point "A", it is a simple matter to center the title card. After centering, slide the title back to the desired distance, remove the device, and the title is ready for shooting.—(*By John Pontet, Los Angeles, Calif.*)

RAPID DRIER FOR MOVIE FILMS

Drying movie film is a long and tiring job—but it must be done, and done right. Dust, the old bugaboo of all amateurs who process their own film, becomes a very real problem because the tiny image can easily be ruined with a few feet of dusty and scratchy film.

One fool-proof way to avoid all this is to use a drying solution, easily made by the amateur himself. When this rapid drier is applied to the film, after thorough washing, it can be projected within minutes of the time it is taken from the wash water, and in perfect safety.

First, wipe the film with a chamois, or cotton batting which has been wrung almost dry—so that most of the droplets are gone from both surfaces of the film. Then immerse the film in the drying solution and keep it moving for at least two minutes. Remove from solution—wipe dry as before, and the film should be ready for projection within five minutes.

A word of warning. Do not use excessive heat to hurry the drying process; use a fan by directing a stream of air in the general direction of the drying film.

Here is the Ansco Rapid Film Drier, released this week by Dr. Herman H. Duerr:

Rapid Film Drier

Denatured No. 1 ethyl alcohol	865 cc
Ethylene glycol	90 cc
Formalin	40 cc
Amyl acetate	5 cc

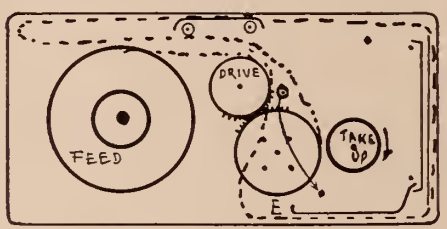
(This formula has been used in drying thousands of feet of movie film—with excellent results, and is fool-proof. But instructions must be followed exactly: Wipe film with sponge. Immerse in solution for three minutes. Wipe again. Film will be bone dry in five minutes. —*Ed.*)

MAGAZINE LOADING

In the Cine Workshop of the January issue of Home Movies there is an article entitled Magazine Loading Instructions supplied through the courtesy of the Superior Bulk Film Company, Chicago, Illinois.

I have had some experience in reloading 16mm magazines and by actual trial have found the method described to be very unsatisfactory and unreliable.

A description of some of my experiences will serve to illustrate the above statement. While I was in Japan it was extremely difficult to procure film packaged in the containers necessary. Roll Kodachrome 16mm film could usually be obtained. In order to have magazines it was necessary to get them where and when you could. Some surplus magazines were occasionally available, sometimes with old film or sometimes with no film. Most of the magazines with old film were threaded according to the illustration in the January issue. As a result, I loaded some in this manner and found them continually jamming and unreliable.



Finally I was able to procure a new magazine loaded by Eastman. I cut the feed spool free in the dark and then looked to see how the magazine was threaded. I then rethreaded the magazine and found it to run perfectly. As a result I have reloaded numerous magazines and have yet to have one not feed perfectly.

The drawing illustrates the proper method.

1. Remove cover by taking out the two retaining screws. Make sure that film gate is in proper position so that notch fits into gate groove; set gate tension spring into place.

2. Two posts in ullustration each have a loose grooved sleeve on them. Into the groove of each sleeve is a curved retainer wire. The projections on the drive sprocket turn into these grooves.

3. To load magazine remove the sleeves and retaining wire. Place film, wound with emulsion side in, on feed spool. Thread around sprocket wheel as in illustration, around tension spring, past gate, and down the side of the magazine, outside of posts. Carry film almost to end of magazine, forming a small loop. Bring film back and over the drive sprockets a second time and onto the take-up spool. Make sure film perforations are on sprockets of drive, then replace sleeves and retainer wire. *CAUTION:* Do not place more than 50 feet of film on feed spool.

4. Set footage indicator in cover by pushing the spring pin on the underside of cover as far as it will go, hold fast with forefinger on top of cover. Set cover onto body of magazine and release indicator spring. Indicator will show footage in magazine. Replace retaining screws and magazine is ready for use.

I believe the publication of this method might save others the loss of film, headaches, and the most important, not being able to get the action or scene you desired to record.—(*By M. J. Real, M.D., Scott Air Base, Illinois.*)

TITLE TIP

Easy-to-film title effect is the jump-on spellout, in which letters or words appear one at a time, to spell out the title. This is done by propping a pane of glass approximately 8x10 inches against a blank background, or one that establishes the mood of your movie. Paint or paste on title letters or words. Place these on the glass, one at a time, and then expose a few frames after each letter is added.—(*By George Edgerton, Wilmington, Delaware.*)

SIMPLE FADER

Excellent fade effects can be achieved indoors by simply shutting down the light from the photofloods, rather than by stopping down the camera lens. Most electric stores carry a gadget known as a "dim-a-lite." This device is used for dimming house lights, and sells for about a dollar. If this is inserted into the light socket before the flood light is put in, it will gradually dim or brighten the light, as required.

WORKSHOP

Just pull slowly on the brass chain threaded into this special socket dim-a-light, and easy fading is no problem. —(*By Warren L. Warren, New York, N.Y.*)

LABELLING FILMS

How to see films in the semi-darkness of the projection room? Just use a length of positive film, a lettering pen, and film cement. Letter the label on the emulsion side of the white exposed film, using film cement as the "ink." This makes the emulsion under the cement impervious to developer, and stays white while the rest of the film turns dead black when developed. To develop just stuff the film into a bottle of developer. After complete development, wash and dry the film, and that is all there is to it.—(*By Lester Ames, Kansas City, Kan.*)

NOISE FILTER

Got a noisy projector? Get a rubber pad, similar to those used under typewriters, and place it under your projector. It is particularly effective when sound films are screened.—(*By Ross Woodman, Peoria, Illinois.*)

SUPERIMPOSED TITLES

Those amateurs who have wanted to make superimposed titles but have felt they required a backwind on their cameras to do so can put their minds at ease. This can be accomplished quite easily with an ordinary movie camera and the conventional typewriter titler. Here's how it's done.

Select a negative which you feel will make a suitable picture for a title from your collection of negatives. It should be a little thin or underexposed to give contrast. The title wording is lettered on a piece of celophane or other transparent material and brought in contact with the picture negative. India ink should be used. The negative and title lettering should now be mounted in place on the titler. Load your camera in a darkroom with bulk film, sometimes referred to as negative stock. Mount the camera in place on the titler and you are ready to shoot the title.

Exposure is made by aiming the titler and camera mounted thereon towards a bright sky, shooting at approximately *f*/5.6 at 16 fps. You may have to vary the exposure depending upon the density of the negative and brightness of the day. After the film is removed from the camera—in a darkroom, of course, under a ruby red light—it is developed as a negative in ordinary film developer, then washed and fixed in the usual way. You will find that your title appears as a positive with white lettering superimposed over it.

The possibilities of using superimposed titles are endless and besides they are lots of fun and will add variety to your movie titles.—(*By Betty Landgraf, Elmhurst, N.Y.*)

SHUTTER TESTER

Even though a reliable meter is used to calculate exposure, some amateurs often get consistent over and under exposure, because the camera is running faster or slower than the f.p.s. speed established by the manufacturer. In other words, the speed will vary, over a period of time and consequently require adjustment to insure consistency of camera speed.

An accurate check of your camera speed may be made as follows:

Focus your camera upon an electric clock having a sweep second hand. Run the camera long enough to expose film for at least three or four seconds. Develop the film and inspect it, counting the number of frames exposed between the time the sweep second hand moves from one second mark on the clock dial, to the next.—(*By Orville Skinner, Yakima, Washington*).

REDUCING FILM

Recently while shooting a series of interiors in black and white which called for the same lens stop, someone inadvertantly moved the iris ring of the lens, changing the exposure. Result: I had a number of unexposed scenes which could not be re-shot. I was able to remedy this error by reducing the film. This consisted of soaking the film in plain water for 10 minutes, then giving it a bath in Farmer's Reducer—a formula obtainable in any camera store.

This bath cleared up the density of the underexposed shots, and brought them up to a density that gave normal projection on the screen. I found that the reducer works rapidly on the film emulsion, and the image must be warched carefully during the process, so that it may be stopped at the right point. Otherwise the film will fog.—(*By Jerome Symons, Atlanta, Ga.*)

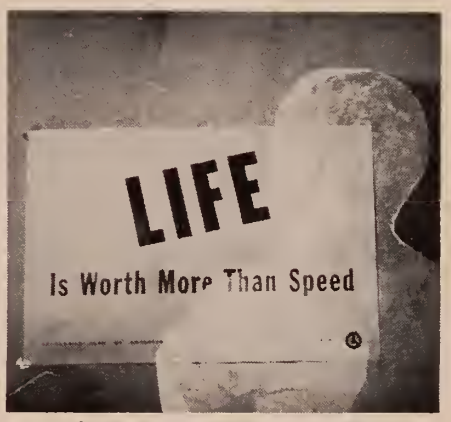
• Continued on Page 180

Tricks for Beginners

Study, first of all, some of the effects that may be achieved by super-imposition of images on the film; in other words, double and multiple exposures. The best known of these is the lap-dissolve, showing one scene gradually disappearing as the other appears on the screen. It is really a combination of the fade-out and fade-in. In professional work this is usually done in the laboratory, but the amateur may do it in his own camera with a little time and patience. The first step is to fade-out the first scene, carefully taking note of the number of frames used in the process. A stop watch will provide a good double-check on this. Then, with the lens cap on the camera, wind back the film to the point where the fade-out first began. The film is then exposed for the same length of time on the fade-in scene. If your camera does not have the back-turn device, the film may be turned back in a darkroom if you know exactly how many feet have been exposed.

* * *

The double-exposure technique is used to produce ghost effects in your movies. Supposing you wish to show a ghost walking through a room. You first photograph the room, exposing normally. After rewinding the film, you film the ghost against a totally black background. If this scene is slightly underexposed, the ghost will be transparent on the screen. If you wish to show the ghost examining things in the room it will be easier to make the scene a different way. With your camera firmly set on a tripod you first film the room, underexposing one stop. Then rewind your film and photograph the ghost in action, again underexposing one stop. Be sure to have the camera in the same identical position for both scenes and don't allow your ghost to move any object. This same general method is employed to show a spirit arising from a sleeper and walking away. The double-exposure idea is used to show a person inside a bottle or cake of ice. Of course, the objects would be filmed close-up and the person at a distance so that he would appear to be inside the bottle, cake of ice, or other transparent object.



Cut exposure in half if you want authentic double exposure effects.

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product news

BELL AND HOWELL BOOKLET.
"Tips on Movie Camera Lenses and Filters," just published by Bell and Howell and available from your photographic dealer, explains in non-technical language why, where and when to use lenses and filters. If you've never used more than one lens on your movie camera, or tried a filter outdoors, this is the book for you to read.

TITLER SET
"Magic Master Letter Set," by the Joseph Struhl Co., New York Three, contains two self-supporting easels 17½x23½ inches, one in black for black and white and one in fire chief red for color titles. Letters are merely pressed onto the easels and adhere indefinitely and may be cleaned with a damp cloth. The set contains 480 letters and numerals and figurettes for dressing up a title. Due to the five foot possible distance between camera and title board there is no special focusing or lens problem. Price $8.95.

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Playing 12, 10 and seven inch records in combination at a single setting, the new Califone Portable Record Player features the Triomatic record changer and a new "Sleep-Watch" switch which automatically turns the entire player off when the last record has been played. Improved tone quality has been achieved through the use of a newly designed printed circuit amplifier. Attractively covered in two-tone Pyroxylin fabric, the player is priced at $84.95, plus excise tax. Califone Corp., Hollywood 38.

U.N. SCREEN MAGAZINES.
Three new Screen Magazines in the series entitled "This Is The United Nations" have been released by the United Nations Dept. of Public Information. Screen Magazine #5 deals with independence for Libya and activities of the World Wide Club. #6 presents the role of the U.N. in the international fight against opium smuggling, and the work of the World Health Organization in checking influenze epidemics. #8 is concerned with the question of the federation of Eritrea with Ethiopia and an international system of road signs.

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CASTLE FILMS.
A new revolving display for Castle Films has been announced for browsing buyers. The dealer's stock is shown at a glance and purchasers can make a rapid choice in a few moments.

•

A free leaflet, "Preserving 8mm and 16mm Film," is available from the Laboratory Service Division of the U.S. Photographic Equipment Corp., 442 Rogers Ave., Brooklyn 25, N.Y. Cleaning, waxing and preserving film is considered, and advice for storage given in this five page booklet.



LADIES

• Continued from Page 157

Best of all, our cine club provides its members with endless opportunities for learning more about our hobby. Last summer we filmed a South Sea Island story and worked on it on Sunday's, accompanied of course, with bulging picnic baskets.

We met at a secluded little bay, built the sets, which consisted of a native village, and worked all day. Almost every one had a part and there were no limitations on shooting. Each member could take as much footage as he liked, and then did his own editing and titling. Naturally we learned a lot, but the fine companionship of people with the same interests and the actual experience of filming under these conditions was worth everything to us. The ladies know the value of this kind of activity.

Right now our Cine Club is planning an interesting series of programs, very similar to hundreds of clubs all over the country. We will study continuity, composition, vacation filming, titling, editing, lighting, exposure, and confine ourselves to a different subject each night.

Women who have even the slightest interest in movies, would do well to attend at least one meeting of this kind, in order to convince themselves that amateur cine photographically is very much for them.

Lacking the facilities of a camera club, I can only say this to the ladies—go and see the wonderful array of cameras in your camera shop, talk to the clerk and ask all sorts of questions, then just try and convince yourself that you are not missing out on the most wonderful hobby of them all.

NATURAL

• Continued from Page 158

(4) Never directly oppose your difficult friends. Ignore resistance by going on to something else. Many times they will take your suggestion later because you haven't insisted upon it in the first place.

Few of your friends will be so rugged and you will seldom need to use such extreme care in dealing with them. But if you do, you'll find we've described some very successful methods.

As for the shy people just remember they are nervous and you don't want to frighten them. If you talk and act slowly, they'll usually accept your guidance. Present your ideas a little at a time so they can accept them gradually. They don't resist new ideas if they are presented in easy-to-understand steps.

After they've agreed with you, then a lot of encouragement and reassurance is required to keep them trying.

• Continued on Next Page

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Natural

• Continued from Page 171

A little practice will make you very skillful in getting along with these three types. We're ready now for a few principles to use for getting your friends to "give" before your camera.

First, tell them to act with confidence and to ignore the camera. Good picture-taking creates the illusion that no one is present but the actors. Direct glances into the lens, self-conscious smirks at the camera operator, and all other "falling out character" should be avoided. A good actor appears confident.

In this connection rehearsals may be desired. If so, make them as much like the final "take" as possible. Hold up your camera, adjust your reflectors, and follow your picture-taking routine in every respect except, of course, by using film. If you have a second camera run it without film and explain that you are rehearsing, too.

Such carefulness will raise the confidence of your actors to a high level.

Second, ask them to relax. This is not easy for some people to do and you may have to teach them a simple trick. To look relaxed before a camera, an actor should actually rest some part of his body in plain sight. Examples of this might be: a hand and fore-arm lying passively on an open book; or one leg crossed over another in a lazy pose; or both shoulders sagging a little; or a stretched-out body. It is not enough to request your actors to relax; you must suggest something for them to do which creates the illusion of resting.

Third, help them to give clues. Explain to them that the people who will view the pictures will have only one sense—sight—to use. Everything the actor experiences, sound, touch, taste, smell, fear, joy, anger and even thinking, have to be translated into understandable action in the projected picture. So clues to what the actor is experiencing have to be given. This is not hard to do if the director slows down the action. Most amateur actors move entirely too fast. Screen action should be much slower than that of real life.

Direct your actors to deliberately reveal what is in their minds. A simple example is that of smelling a rose. The improper way would be to turn directly to the rose and sniff it. None of the preliminary action would prepare the picture-watcher and he wouldn't know what was to happen until it had happened. But if the actor turns toward the rose, and pauses to look at it, he gives the audience a chance to see the rose, admire it and to wonder if it has a sweet perfume. No one is then surprised when the actor approaches the flower, bends over, and smells it.

You and your friends will have a good deal of fun directing and acting clues. And as your skill increases you will want to branch out into "substitute acts." These are actions which are not what they seem to be but are deliberately done because they create the proper illusion better than the authentic ones. For instance, a person laughing into a handkerchief appears to be crying. Another example is that of the actor who is directed to walk as though completely worn-out when the desired effect is to appear thoroughly discouraged. The principle is to suggest to your actor something which is easier for him to do than the desired act itself and yet will appear to be exactly what you want in the developed film.

Of course, you haven't the time nor the inclination, probably, to go into picture-taking like the professional directors who plan out every move of their actors. However, you'll get a lot of satisfaction from pictures which reveal better and better acting and more and more naturalness. As time goes on and you, your family, and friends discuss and exchange ideas, you'll develop real skill in helping your amateur actors increasingly reveal greater ability in creating the roles you wish.

And I'm certain of one thing, you'll never again rely upon the old request to "Just be natural!"

It just isn't that simple, is it?

**Eugene C. Peckham, in educational and Boy Scout circles needs no introduction. Mr. Peckham is an educator with a Lifetime Diploma for the Secondary Schools of California, and an instructor in the Ben L. Wells Sales and Leadership Training. He has been active in the Boy Scouts of America for 26 years, and is now Council Training Director for Scout Leaders.—Editorial Note.*

BOOKS

• Continued from Page 155

now vice-president in charge of production at Metro-Goldwyn-Mayer, used as a typical example of feature film making, M.G.M.'s feature "The Next Voice You Hear" which describes the process in detail from start to finish. Mr. Schary tells how the idea of the story first came, how the bizarre theme of a film featuring the voice of God speaking over the radio was sold to the studios, and how the film was finally successfully produced under the capable direction of William Wellman.

Good as it is, the book might have been made more useful to students of the cinema if the authors had included the complete shooting script of the film. "The Next Voice You Hear" reveals how terribly complex studio production necessarily is, and how the many problems are solved.

PROCESSING

• Continued from Page 160

So, let me reiterate. Don't be afraid of processing your own movie film. Start with the same basic equipment that I did; *follow closely* the instructions that come with the kit, and you will be able to process film that will easily match the work done by professional laboratories—best of all, look at the fun you'll get from this simple process. (Processing is a purely mechanical thing. To achieve good results the amateur is advised to remember that the whole thing is very simple. Being fundamentally simple, don't complicate the job by trying variations until a few rolls have been developed. Stick closely to the manufacturer's recommendations and do not change developing temperatures, re-exposure time, washing time, or fixing time. Control the temperature so that all solutions are approximately the same. If all these things are considered, then the amateur should have little trouble in producing films of good graduation and contrast.—*Ed.*)

TITLES

• Continued from Page 161

The simple title may take rather a complicated crew—several title artists with assistants, a cameraman, assistant, and electrician. The amateur, with simpler equipment of course has to go it alone.

Miniatures, famous paintings or their reproductions; old tapestries; jewels; cartoons; almost anything can be used for an effective title background, as long as it helps to establish the mood of the picture or bring out a hint of the action to come.

According to Mr. Engle it does not pay to do any fancy lettering. The simpler, the better. The main purpose of the title is to be read, not to be pondered over. Calligraphic script is the type most readable and therefore most often used.

DREAMLAND

• Continued from Page 163

Scene 34. MS. Daughter sitting up on mother's lap crying.

Scene 35. MS. Mother consoling and loving daughter.

Scene 36. LS. Mother standing up holding daughter and walking out of scene.

Scene 37. LS. Mother entering scene in child's bedroom.

Scene 38. MS. Mother laying daughter in bed and tucking her in.

Scene 39. CU. Daughter smiles, then closes her eyes, mother kisses her.

Scene 40. MS. Mother turns out bedroom light, but daughter lying in bed is still visible in subdued light, with "THE END" fading in superimposed on this scene, then "THE END" fading out simultaneously with scene.



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ABUSES

• Continued from Page 162

never use force. Carelessness can cause stripped threads, especially the first one—so "feel around" and see that it catches properly before turning in. Oh, yes—the manufacturer will also lay emphasis on NOT taking a lens apart to clean. Never. The front and back lens surface are enough and don't forget the back surface once in a while.

While on the subject of getting something too tight and using force, use a little judgement with the legs of that expensive tripod too. Generally, the locking rings need only moderate force to tighten. Too much and too often can cause unnecessary wear and can permanently damage the clamping mechanism. The lower legs should be kept particularly clean and the rings well lubricated—vaseline being as good as anything. Wipe off any excess too because if sand and grit get mixed in with it, the whole mess will work into the threads of the rings and shafts. Then you will surely be making faces getting them apart!

How do you keep your filters and extra lenses? In separate cases to keep them nice and clean or do you throw them in the case or bag any old way to get scratched and dirty? A common fault with some men filmers (me too sometimes) is to slip an unprotected filter into a coat pocket to get polished by dirt, dust or tobacco grains usually there. If yours don't have cases, it's very simple to get some and at least a dime store pocketbook, or two, or three, will prove cheap insurance.

Speaking of dust and dirt, if you ever do any filming at the beach or in the dunes, especially on windy days, take extra care with your camera to prevent sand getting into it. Keep the sand in your shoes and out of the camera! It can do a lot of damage to lenses, shutters and other delicate parts. When not actually in use in taking a shot or series of them, keep it in a case or better yet a plastic bag or pouch with a tight drawstring.

Another little abuse of which most of us are more or less guilty at times, is to keep loaded cameras, exposure meters and especially film in the glove compartment of a car for long periods during real hot weather. In cold weather and climates or for that short dash down to the beach with the whole gang taking up space in the car, it is a handy place to put things and no harm will come to them, but it can be a very poor place to store your film supply on a long drive with the hot sun beating down. Makers of color film usually emphasize storing or keeping films in a reasonably cool place because of the possibility of excessive heat causing faulty color results. Even if you have done this stunt before

• Continued on Page 177

"I've got a problem"

Film Discoloration

Q: What causes movie film (especially semi-orthochromatic) to turn brown and fade after a period of years?

A—Most common reason for this is inadequate washing at the time of processing and resulting failure to eliminate all the hypo. This condition usually shows up much sooner, but films kept in light-tight containers might easily last some time before turning.—*(By F. E. Smith, N.Y.)*

Parallax Correction

Q: In filming titles, I have trouble centering them. At what distance will they be centered through the viewer and lens simultaneously?

A: They cannot be centered exactly unless the viewer is adjustable, as the angle of view for both is the same. The greater the distance, however, the less noticeable the parallex error. There are many ways to correct parallex, including use of a rackover or a title centering guide.—*(By Rod. Brooks, Hollywood)*

Screen Repair

Q: How can I repair my screen, which has an area of about one square inch scraped of its beads?

A: Spread the area with flat white lead paint and let it dry until it becomes "tackey," then sprinkle the beads over it, blowing steadily to spread them evenly. Continue until the entire surface is covered with beads. After the paint is completely dry, apply a coat of shellac with a spray gun. —*(By Jean Ault, Chicago.)*

B & H Auto 8

Q: I would like to build a titler for my B & H Auto-8 camera. Can you give me the exact measurements from lens to bottom of camera and from the tripod socket to the lens?

A: From the center of the lens to the bottom of the camera, the distance is $3\frac{5}{64}$ inches. Distance from center of tripod socket to center of lens is $\frac{5}{64}$-inch. Center of lens is $\frac{31}{64}$-inch below and $\frac{7}{8}$-inch to the right of the center of the viewfinder objective.—*(By M. R. Scott, Burbank, Calif.)*

Projection Field

Q: Can you give me approximate pictur-size with various lenses on an 8mm proe jector?

A: Picture widths with a $\frac{3}{4}$-inch focal length projector lens at various distances include: 3 inches at 1 foot; 5 inches at 2 feet; 8 incehs at 3 feet; 11 inches at 4 feet; 14 inches at 5 feet; 16 inches at 6 feet; 22 inches at 8 feet; 27 inches at 10 feet; 41 inches at 15 feet; 82 inches at 30 feet; 110 inches at 40 feet; 137 inches at 50 feet. A one-inch lens will give a width of 4 inches at 2 feet; 6 inches at 3 feet; 8 inches at 4 feet; 10 inches at 5 feet; 12 inches at 6 feet; 16 inches at 8 feet; 20 inches at 10 feet; 31 inches at 15 feet; 41 inches at 20 feet; 62 inches at 30 feet; 82 inches at 40 feet; 103 inches at 50 feet. A $1\frac{1}{2}$-inch lens gives a 3-inch width at 2 feet; 4 inches at 3 feet; 5 inches at 4 feet; 7 inches at 5 feet; 8 inches at 6 feet; 11 inches at 8 feet; 14 inches at 10 feet; 20 inches at 15 feet; 27 inches at 20 feet; 41 inches at 30 feet; 55 inches at 40 feet; 69 inches at 50 feet. Height of the picture is approximately three-fourths of the width.—*(By Barry Leipsic, Ottawa, Canada.)*

CLUBS

• Continued from Page 153

LOS ANGELES — Members and guests of the Los Angeles 8mm club met on the evening of April 10th, 1951, in the Bell and Howell auditorium, 716 No. La Brea Ave., Los Angeles.

The club's annual "Shortie" contest, in which members' films of 100 feet or less are eligible, was the main event of the evening, with seven entries. The judges were Mr. Henry Provisor, editor of "Home Movies" magazine; Mr. Dick Farrell, editor of "The Camera Corner" in the Los Angeles Daily News; and Mr. John Mahon, of the Motion Picture division of the department of Theatre Arts of the University of California at Los Angeles.

Winning films in the contest were: "Just Two" by Bob Browning—1st prize; "The Contest" by Dr. F. Guerrieri—2nd prize; "Two on the Nose" by Barry Dance—3rd prize; "Lake Mead and Grand Canyon" by Louise Fetzner—honorable mention.

Other entries were: "Snow Fun" by Rosalee Harrison; "Miniature Railway" by Don Edgren; and "Shrine Time" by Gene Elliott.

• See "CLUBS" on Page 176

CASH FOR YOUR IDEAS

Let's not keep it a secret.

If you have discovered a new process or new gadget, share them with your brother filmers. If you have built a novel gadget for your camera, projector or titler, tell others about it. If you have developed a new short cut in filming, titling, editing or processing home movies, pass it along to others through the page of Home Movies. Published ideas will be bought for editorial use, with payment of $2, $3 and $5. depending upon originality and novelty. Write a letter describing your idea, and if possible include a simple sketch or photo. Submit as many as you wish. Those not published will be held for possible use in later issues of Home Movies.

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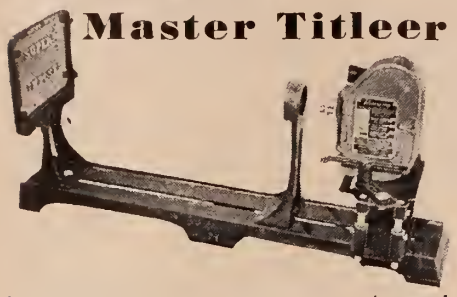
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new film releases

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JOURNAL OF FAITH. This two reel religious film, in Kodachrome, has been released by Official Films, Inc., 25 West 45th St., N.Y. 19. This is a a documentary film of the special journey made by Cardinal Spellman, and a select group to Rome for a special audience with His Holiness, Pope Pius. The film covers the entire trip from New York, including a special Mass aboard ship.

DAYBREAK IN UDI. Distributed by the British Information Services, 30 Rockefeller Plaza, New York 20, this film tells a unique tale of the building of a maternity home by the initiative and efforts of the natives themselves. The trials attendant on a scheme of such local magnitude are vividly portrayed and the District Officer of Udi Division plays his real-life role.

NORWEGIAN FILMS. A catalog of ten Norwegian Films for rental, may be had free from Mr. Al Sherman, 1612 Wisconsin Ave., NW, Washington, D.C. Mr. Sherman is official motion picture representative for the Norwegian Government and distributor in the U.S. for all Norwegian Government films.

BASIC MOTION PICTURE TECHNIQUE. Produced by Celluloid College and distributed by Sterling Films, Inc., this film is a comprehensive course on the basic techniques of motion picture making. Ten lessons cover every phase of elementary movie-making and offer more advanced amateurs valuable advice and instruction on such important factors as Planning, Newsreel Technique, Indoor Lighting and Composition. The lessons are available in full length and condensed versions. 16mm, $37.50 and $89.50; 8mm, condensed only, $5.50.

FORTY THIEVES. Distributed by Commonwealth Pictures Corp., "Forty Thieves" is another of the ever-popular "Hopalong Cassidy" series, starring William Boyd. Six reels in length, this film shows Hoppy in his usual colorful adventures, beating odds of forty to one in a wild fight.

PATTERN FOR SURVIVAL. Produced by the U.S. Armed Forces and the Red Cross, "Pattern for Survival" is in Technicolor and sound, running for twenty minutes. (800 ft.) The film graphically shows how to stay alive, where to find shelter, how to know when it is safe and all the important information everyone should know about atomic attacks. Released by National Cinema Service, 71 Dey St., New York 7, the film rents for $15 overnight.

•

Clubs

• Continued from Page 175

WINNIPEG, Canada, Cine Club. "European Journey," 16mm Kodachrome, by Bill Cross. This film is a record of a trip to the San Francisco Treasure Island Fair in 1939, and thence, via the Panama Canal to the New York Fair. Continuing, there unfolds many scenes taken in England, Scotland and France, including a few good shots of the famous "Folies Bergere" in Paris.

SEATTLE Amateur Movie Club. "A Trip to Florida," 8mm color, 200 ft., by G. A. Carlstedt. "North of the Border," 8mm color, 200 ft., by Mr. and Mrs. Cecil Nelson. "Wolf Hunt," 16mm color, 100 ft., by Bryan C. Stangle. "A Golf Tournament," 250 ft., 16mm color with synchronized sound, by Richard Mounsey.

CALGARY, Canada Amateur Motion Picture Club. "Mountain Vacation," by Stan Richards. This is the film which won first prize for Mr. Richards in the last Picture-of-the-Year contest.

OKLAHOMA CITY Movie Makers Club. "Canadian Rockies," by H. A. Houston. Mr. Houston also presented a lecture on "Pictorial Composition," with instructions on framing, angles, etc.

•

CLUB PUBLICITY

Do you want publicity for your club? If you haven't geen getting any, better look at your publicity releases or your bulletin and see if you can tell why. Before us today we have two bulletins which contain material these columns could use, but—the bulletin does not tell what city AND STATE it is from. Home Movies is an internationally distributed magazine and mail comes from throughout the world, so a city name alone is not enough identification. So, if you are "among the missing" as far as publicity is concerned, check and see whether these complaints fit your announcements.



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Abuses

• Continued from Page 174

without any apparent damage, why take a chance when most of us know it is not good policy?

A little hot weather traveling trick you can test is wrap something in a leather jacket and leave it on the car floor or seat all day. In the evening reach under it and you will see how much cooler it is underneath the jacket.

All in all, most amateurs are pretty careful with their equipment especially if the "getting" of it wasn't too easy. Those who don't treat their stuff with respect do so unthinkingly, and would probably take better care when they realize the dangers of carelessness.

Tips

• Continued from Page 162

that it could not be very effectual. However, the degree of realism attained with proper lighting and smoothness of manipulation is truly amazing and is well worth a few moments of your time and a few feet of your film since it will reveal to you the possibilities and satisfaction to be found in this type of photography.

Cut-outs of yourself or your friends, from old snapshots, can be used to good advantage in a similar manner. It is quite amusing to see your face suddenly peep out from the window of a foreign hotel or from behind a tree or statue in strange lands or places where you could not have been. Try it!—*(By Herman Todt, San Francisco, Calif.)*

HOME MOVIES ON TV

HOME MOVIES Magazine is to be featured in a three major city television hook-up of the De Jur Amsco Corporation which is offering a three-months subscription of the magazine to each entrant in the De Jur amateur home movies contest. Contestants will visit their local camera store where entry blanks are available. After filing the blank the subscription to the magazine begins automatically.

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Teen Age Filmers

(The following reports show the increased activity in the field of school-produced films, indicating that many other schools may find that films produced with their own facilities would be useful as part of their specific and local educational programs.)

CLEVELAND — *Maroon and Gold*, a school-made film of the Cleveland public schools has been honored with showing at an international meeting at Paris, France, according to John Borza, head of the Photographic Division of the school system. The film was selected to show the activities of a typical American high school.

Maroon and Gold is a 35-minute field trip through John Adams high school and traces a year's activities beginning with the football season and ending with graduation day. Script of the film was prepared by pupils and teachers of John Adams working together. Photography and final editing was done by the Cleveland division of visual education. The film is in demand by civic groups and is also shown in junior high schools to help orient them to high school life. Two other Cleveland films of this type have been made by John Hay and West Technical high schools.

These films are among the many pictures that have been produced by the Cleveland schools within recent years. It is the belief of the audio-visual department that there are many subjects that schools must make for themselves if they are to be made at all, since professional producers could not afford to do the job unless hundreds of prints of a subject can be sold.

"It is up to the schools to make these films," says Borza. "For comparatively little money the schools can purchase enough equipment, a camera, editor, a few lights, and some cable to start making films. As time goes on, more and more equipment can be added. Such a school film unit can draw on teachers and pupils for all the help needed from writing the script, operating the camera, moving lights, constructing sets, selecting music, doing the art work, to writing and giving the narration. It becomes a cooperative project where a great deal of learning takes place."

Rather than being competition to the professional field, the Cleveland school movie-makers believe that if the schools do not make certain subjects they will never be produced. The commercial producers for the most part realize that school production tends to stimulate the use of the non-competitive product that he has to offer.

Among the many films recently produced by the teachers and pupils of the Cleveland schools are: *How to Run a Lathe* (Department of Industrial Arts); *Children Grow in Gardens* (Department of School Gardens); *We Do Like Fun* (Division of Visual Education).

Borza also reports another film project, an all-color film that depicts every phase of the Cleveland public schools. Film emphasizes the organization of the schools, showing such steps as the election of the board members and the work of the various school departments.

A 16mm film showing high school activities has been produced, according to Miss Marretta Darsie, A-V secretary of the Cleveland Heights (Ohio) public schools. Purpose of the film is to show new classes the range of courses available to them.

"Many of our earlier films circulated to other school systems and colleges when not in use in our own school system," Miss Darsie said. "Because of the number of requests, however, and the fact that we have only one copy of each film, we have had to restrict their use to our own schools." We plan to continue making these films as the need for them develops."

Titles of silent films produced by the schools include *The Child Creates*, *Growing Things*, *Insects and How to Collect Them*, *Playways for Posture*, *Protection for Florida Birds*, *War Activities*, *A Week at School Camp*, and *Winter Birds*.

Two new 16mm teaching films have been completed, according to Holger H. Van Aller, adviser of the Photo Club of Saratoga Springs (New York) high school. One film deals with marine life and the other is a variety reel devoted to both insects and flowers.

"Our students have made one 40-minute silent film depicting the four years of a student's life in school," Van Aller said. "This was a supplementary project of our Senior Class of 1948, financed and with most of the work done by them. We added a wire recording to accompany the film—the recording being made the evening of the presentation.

"The photo club with its projection section has taken films of all the football games—primarily for the coach for teaching purposes. The films of a Saturday game are returned for diagnostic use of the following Monday or Tuesday.

Students at North Division high school (Milwaukee, Wisc.) saw the

premiere of their own color film, *Miss Northside*. It is the story of sloppy Joan and over-glamorized Doris who learn that "to be treated like a lady you must look and act like one." Background for the film are scenes of the various departments in the school.

The 30-minute film uses a cast of 38 students. Recordings were used to provide sound for the behavior-attitude film, designed to present a code of behavior without "preaching."

Many problems were encountered during the filming and processing. Reels were "lost" in the mail, milk turned sour under the hot lights, and flowers wilted before scenes could be shot.

The Abraham Lincoln (Brooklyn, N. Y.) high school, presented its second newsreel to the student body, according to Edward Shapiro, faculty adviser to the Lincoln Movie Makers.

For twelve cents, students saw such scenes as Varsity Show excerpts, shots from the Lincoln Twentieth Anniversary Dance, and activities from the rifle, swimming, fencing, track and the football teams.

In the past year, the Movie Makers have been one of the most active clubs in the school. Last term they won first prize in the New York University Annual Movie Contest, and they have hopes of winning this year's contest over television.

This term the Movie Makers produced a 30-minute picture called *Lincoln in Action*. This film was presented at all assemblies and it was also shown at a P. T. A. meeting.

The Movie Makers have submitted three entries in the Museum of Natural History Contest for High School Movie Makers. The titles of these three movies are *Lincoln Boat Ride, Leaders' Club* and *Schubert's Unfinished Symphony*.

The actions of the movie makers are somewhat hindered by lack of suitable equipment. This often lowers the quality of such movies as slow motion films of football scenes. Despite this handicap, the movie makers have been unusually successful in contest competition.

A 16mm film showing practices in a special school for the training of hard of hearing and sight-saving classes, was produced and shown to the teaching staff of the Philadelphia schools, according to John T. Garman, A-V director.

"Film was shot at sound speed so that it might be used in the future on television programs," Garman said.

A few months ago the Philadelphia schools completed another film, 30 minutes in length, showing the offerings of their three vocational schools.

The senior high school motion picture committee of Sacramento (Calif.) high school has produced a new film to be used in the sophomore orientation classes.

Purpose of the film is to help the sophomores plan their future school program by showing actual classroom scenes of the various classes offered at Sacramento high. As many students do not realize the wide variety of classes offered and do not know what is done in the classes, it is hoped that the film will give them a broader picture of the curriculum.

In the past Sacramento High has taken movies of all its "at home" football games. The coaches report that these have been very useful. The pictures are shown to the team and each player has a chance to see himself in action.

"We will definitely continue the sports pictures in the future," said William Swezy, chairman of the Motion Picture Committee. "We also have tentative plans for making a movie showing the vocational opportunities in the community of Sacramento and we plan to take more pictures of the extra-curricular activities, including entertainment films that may be used during lunch hours on rainy days.

"The committee feels we have had a great deal of success in the past with these movies and we are certainly going to continue with our present program and hope to expand even more in the future," according to Swezey.

Equipment owned by the Sacramento schools includes one Bell and Howell 16mm magazine type camera, one F1.6-2 inch telephoto lens, one F2.7-4 inch telephoto lens, one F1.5-1 inch lens, one F2.7-15mm lens, one Weston Master No. 2 Exposure Meter, one Albert Tripod, one Craig Projecto Editor, one set titling letters.

School film production is scheduled to begin this fall in the Montpelier (Ohio) public schools, according to Richard W. Hollstein, director of A-V Service.

"At first we are intending to produce only 16mm black and white movies of football and other outdoor athletic activities," Hollstein said. "We now have two good cameras and are in the process of accumulating the remainder of the necessary equipment. First work will be used for experiment and for acquiring experience. Later we hope to move into more diversified areas."

A coordinated program of audio-visual aids is now under way, according to Amos L. Claybaugh, coordinator of Audio-Visual Instruction for Davenport, Iowa, schools.

"Local production of audio-visual materials is in its infancy here," Claybaugh said. "About all that has been done in the line of school made films so far is an attempt to film baseball and track activities for the purpose of instruction and the filming of some student council activity in one of our junior high schools. We hope to develop this phase of our program as we see many possibilities in its educational use."

• Continued on Page 180

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HOME MOVIES

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An increased schedule of black and white film production is planned at East Texas State Teachers College, Commerce, Texas, according to Dr. W. W. Freeman, director of Audio-Visual Instruction.

"Our agriculture people have taken some films of exhibits, especially of cattle and other livestock. The idea is to show some points in the breeds and to learn to judge these in any animal," Dr. Freeman said.

"We process color slides, teach use of cameras, and provide films, filmstrips, and slides for agriculture teachers in 21 counties of the state," reported Dr. Freeman. "To our general A-V evaluation of school films, radio education, aucnssd basic photography courses, we likely shall add advanced courses in preparation of motion pictures and filmstrips and also A-V aids for agriculture."

•

WORKSHOP

• Continued from Page 169

PAPER TITLES—NO TITLER

While walking through a dime store I noticed on display, boxes of paper letters, and numbers in lots of 250 for only 10 cents. They were gummed on the back and will stick to almost anything. Not having a titler, I used the following method to make my titles:

I stuck the letters to the back of a chair, just moistening the glue at the very edge of the letter, so that it remained attached to the background, yet could be removed very easily.

Then, when the title was arranged as required, I filmed it, using a steady tripod to line up the letters. After a few feet had been exposed, my wife blew gently, and the letters fell off the background, one by one.

The titles turned out beautifully, and I received many compliments on the professional looking job.—(*By Thomas Masino, New York.*)

FILM CEMENT FORMULA

A simple cement formula which can be made up very easily is offered here to Home Movie readers:

Acetone	20 cc
Chloroform (anaestethic grade)	4 cc
Acetic Acid (glacial—no other!)	2 cc

Mix the acetone with the chloroform, and then add the acetic acid. Into this solution place a piece of clear film, two inches long (if it is 16mm), or a piece four inches long (if it is 8mm). To save time, it is advisable to cut the film into small pieces before placing it into the solution.

Store the cement in an amber bottle, keeping it tightly sealed. Avoid leaving the bottle in bright light, and do not leave the brush in the bottle. Remember to clean the splicer carefully after use, and oil lightly.—(*By Nelson Bairstowe, Orillia, Ontario*).

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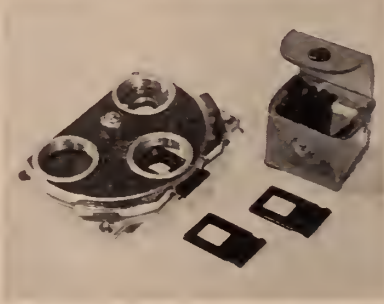
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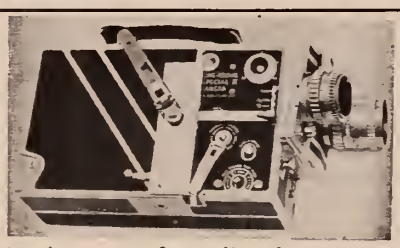
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Script Ideas for Timely Titles



FILMING AMERICA—A fine title for a film taken on a cross-country motor trip. Or it could introduce a series of vignettes illustrating the American way of life, done right in your home town or neighborhood. The latter idea would naturally include parades, Thanksgiving dinner, Sunday morning funnies and so on.



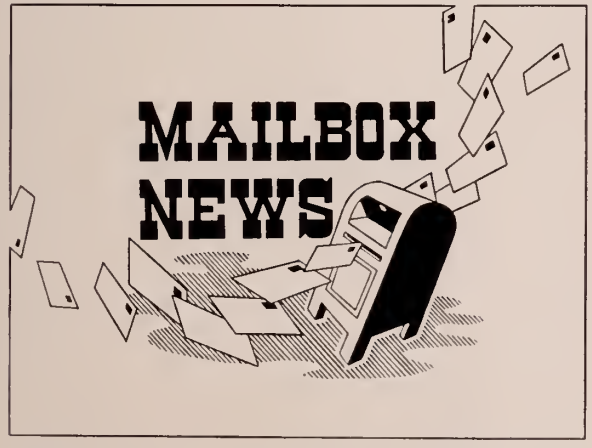
COMEDY CLUB—Practically any community has a Magicians Club, a Barber Shop Quartette group ar some assaciation devoted ta the lighter side of living. Dig up one in your neighbrohood, and ask the president if you might take visual minutes of a meeting. A Liars Club would, for example, give you some wonderful footage.



OUR MUSICAL PRESENTATION—Next time the club ar church group puts on a voriety program—film it! And don't forget to go "backstage," capturing the last minute rehearsals, the fun and excitement of an amateur production. This is an ideol opportunity far High-school Glee Club Productions.



BUBBLE TROUBLE—The next time Junior balks at the Saturday nite tub 'n scrub give him a bubble bath. And then get the fun down on film. Or if a roiny day has bath you and the small fry bored, furnish them with soop and bubble blowing apparatus and use the occasion to shoot same footage on your camera.



MAILBOX NEWS—Take a walk with your neighborhood mail-carrier some day . . . and don't farget your camera. Recard the hundred interest staries behind those letters he draps at each hause. As a suggestion, you might follow the course of a piece of gossip, or do a story araund the delivery af a wedding invitation. Could be either funny or dramatic, as you prefer.



ICEBOX RAIDER—Wonderful idea for a movie abaut the family dog who was taught to open daars as a cute trick and later gives his Mister reason to regret the instruction. Or if some ane in your family is an a diet you might do a film around his struggles ta stay away fram the cold chicken in the 'frig, and his final capitulatian at twelve P.M., when he thinks no one is laaking.

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HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies



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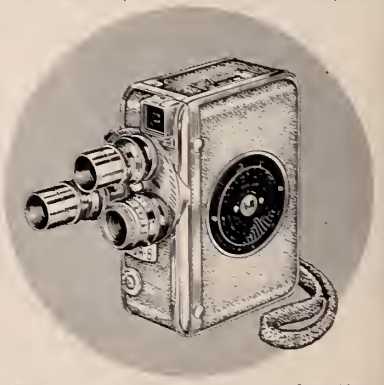
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Home Movies

HOLLYWOOD'S MAGAZINE FOR THE 8MM AND 16MM CAMERAMAN

HENRY PROVISOR • EDITOR

Vol. XVIII **CONTENTS FOR JUNE, 1951** **No. 6**

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"CINE CAPSULES"

THE POINT from which distance should be measured in taking extreme close-ups, such as titles and insects, on most lenses, is on a level with the iris of the lens.

* * *

A SMALL HOOK near the top of the tripod is useful for hooking on to the end of a 25-foot (or longer) tape measure for measuring distances from lhe camera.

* * *

TOO MUCH humidifying of film is more harmful than letting it dry to the brittle stage, inasmuch as it can ruin a film completely, whereas film which has dried brittle can sometimes be softened, or copied on to fresh film.

* * *

A SMALL SCREEN for editing purposes can be made by soaking a sheet of aluminum in a strong lye solution for about half an hour to give it a matte surface.

* * *

PROJECTOR LAMPS burn out quicker on some projectors than others due to the difference in cooling.

* * *

WHEN COLOUR shots consistently show people's skin as being too tanned or reddish, as frequently happens in colour photography, try giving a little more exposure—about half a stop.

* * *

A PORTRAIT attachment for a still camera can be used with a movie lens of any focal length, inasmuch as a supplementary lens of this type does not have to be matched to any particular lens. It is, however, necessary to have some means of checking the focus, such as visual focussing, in order to determine the correct distance required between lens and subject.

* * *

TAKE EVERY opportunity to view other people's films so that you can see the effect of the different methods of handling, from the point of view of the audience. This will help in deciding what to leave in and what to cut out of your own films.

* * *

X-RAY DEVELOPER is ideal for beveloping titles taken on positive film, as it is very contrasty.

* * *

THE AVERAGE movie camera gives an exposure of about one-thirtieth of a second to each frame at the normal sixteen-frame-per-second speed.

* * *

CLUB NEWS

LONG BEACH, Calif. Cinema Club, in cooperation with the motor patrol of the Long Beach Police Department, has made a film on traffic safety, entitled "Blockie in Holiday Traffic." The completed picture was shown to all club members at a recent meeting. On Sunday, May 27th, TV station KTLA Channel 5 will include the film in their "Magazine of the Week" program at 10:30 P.M.



ISLE OF WIGHT Amateur Cine Society held their annual general meeting and election of officers last month. Leslie W. Jennings, acting secretary of this club, is making a collection of film strips—about six inches long, of early films, unusual widths, color systems, sound recordings, etc. He would be interested in corresponding with any filmers in this country who might aid him in this collection. Address him at 6, Clarence Road, Newport, Isle of Wight.

CHRISTCHURCH, New Zealand Movie Makers are to be congratulated on a very attractive and well-edited bulletin. This club has added 52 new members during the year 1950, almost all of whom are practicing movie makers.

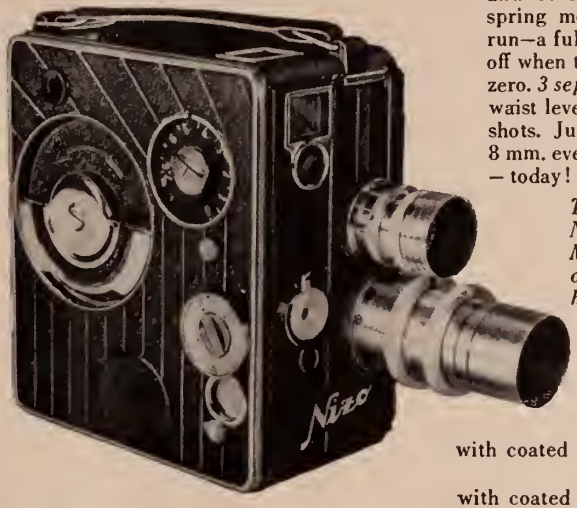
WDAF-TV in Kansas City, Missouri, recently televised contest award films of The 8-16 Home Movie Makers. After interview dealing with Amateur Movie activities of club, Mr. Amateur Movie activities of club, Mr. Cramers 2nd Award winning film in 8-16 Annual Contest was televised, "North Country Adventure." Mr. Davis' 1st award winning film "Trail To The Rainbow" was previously televised on another program. WDAF-TV reported very favorable comment on the program.

KANSAS CITY, Mo. 8-16 Home Movie Makers had their recent contest award winners televised over WDAF-TV. The films televised were the first award, by Robert C. Davis—"Trail to the Rainbow" and the 2nd award film by Harold Cramer—"North Country Adventure."

• See "CLUB NEWS" on Page 212

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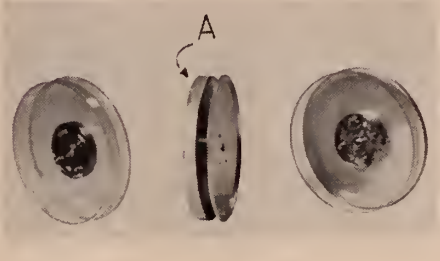
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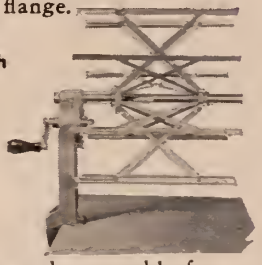
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MOVIE PREVIEWS

by TAMARA ANDREEVA

Any movie amateur ever attempting to shoot a travel or foreign country sequence is always faced with the problem of authenticity. You can't take such a picture entirely on home-constructed sets. It just won't ring true. Even the most skillful montages won't help you. You have to film some footage in the actual locale.

Nor can you hurry the procedure. Movie companies take from one to two years to scout out a proper local, as was the case here. Of course the budget of an average amateur does not permit such a lavish time expenditure, but still scouting will help to keep your picture intact later, instead of leaving most of it on the cutting room floor.

Another lesson of the movies toward finding just the right scene or sequence is shooting much more footage than actually necessary. This is especially important in a travel film, for frequently you can't go back to reshoot it. The extra passages were later eliminated and still enough material was left for a cohesive story.

FRIENDLY ISLAND, Twentieth-Century Fox

You may have wondered sometimes, how such by-products of hard emotion as sweat can be produced on a moment's notice for the benefit of the camera. This is being made a lot easier these days, thanks to cinematographer Leon Shamroy. To emphasize the tropical setting of "Friendly Island," the stars had to have beads of perspiration show on their brows. Before Shamroy's invention, this was customarily handled by make-up men, using an atomizer to spray globules of water or oil on the actor's face. Shamroy simplified the procedure, so sweating can be produced automatically, at will. A special infra red lamp, low in wattage so that it can cause no harm, was mounted atop the camera box. Whenever the actors got close enough, they were within the heating range of the bulb—and seconds later, moisture took its appearance. If you can't go this far, perhaps you can "preheat" your subjects in advance. Shamroy describes his invention as the Jungle Bulb.

ROYAL WEDDING, MGM

Although a movie amateur can only dream about such equipment it is still interesting to note the ingenuity of 35mm movie makers in certain difficult shots. The filming of Fred Astaire's "human fly" dance in MGM'S "Royal Wedding" was marked by the most unusual job ever drawn by a cameraman in a musical. Astaire performed his number in a set built in a huge barrel-like steel structure. It was mechanically arranged to revolve and to be stopped and started on musical cue. Outside of the room set, but inside of the steel framework was placed a technicolor camera strapped in place. And behind it was the cameraman, likewise strapped in position. As the set revolved, he revolved with it, thus photographing part of the number while lying flat on his back, and other parts of the dance while on his side.

•

Universal's Dorothy Shay is an avid movie maker. She always parallels in

• Continued on Page 216

Book Review

FILM AND IT'S TECHNIQUES — by Raymond Spottiswoode, 516 pages, published by the University of California Press, Berkeley, Calif. ($7.50).

The essential and unwritten lore of documentary film making is ably repsented by Mr. Spottiswoode in this book. Written so that the professional cinematographer can understand it, as well as the amateur,the book deals first with the ideas for a documentary film, and shows how they are embodied in the script.

It explains how the production unit is assembled, and then goes on to describe the mechanism of the camera, in simple language. The chapters which follow, discuss the important creative process of editing, optical printing, and negative cutting.

A special section deals with the physics of sound, the technical methods of recording it, and the creative uses to which sound can be put in a film. Current color processes and 16mm techniques are also discussed.

Successive chapters take the reader through all the steps of production from script to screen, and here is its prime value. The information, clearly explained, suggest what practices the cinematographer should adopt, and what to avoid, and at the same time supplies him with the latest technical information.

Mr. Spottiswoode delves into recent advances in 16mm techniques, both sound and picture—magnetic recording, and also a number of simplified procedures in animation are described here, for the first time.

A thousand word glossary of film terms, defined with the needs of the amateur in mind, are listed together with an annotated bibliography of technical works on film.

The author has had considerable experience in film making. He spent

• See "REVIEWS" on Page 216

IDEAS

FOR VACATION FILMING . . .

What and How to Shoot

MANY vacation and travel movies begin with a series of shots depicting the packing of luggage, loading the automobile, and the eventual start, so frequently depicted by close-ups of turning wheels. Such an opening has become trite through widespread use by amateurs, but is still effective provided it is not too long. An opening sequence of this kind is best done in montage or by a series of quick, close shots.

★ ★ ★

THROUGH THE WINDSHIELD The next frequently used medium to suggest travel en route is the camera shooting through the windshield from within the car. Serious disappointment can develop if the camera is not held rigidly. Neither should it be pointed anywhere but straight ahead, because shots made from side windows turn out a blurred mass. If much shooting from the car is anticipated it will be time and money well spent to rig up a substantial mounting within the car on which to anchor the camera. Slow motion helps to smooth out the bumps in filming of this kind, and even a tripod set up in the car lessens the movement transferred to the camera through the filmer's body.

* * *

GOOD FOR TRANSITION If you have filmed a scenic shot through the windshield, don't be tempted to use the scene at too great length. Use it in short sections to denote transition between sequences. If the vacation is a motor trip, start out with a short take of the windshield shot. After sequences devoted to scenes at one stop, cut in another brief take of the windshield shot to denote movement from one place to another.

* * *

AVOID THE USUAL In filming scenes in a big city, which might be the locale of your vacation, avoid the commonplace subjects that are photographed very well in picture postcards. These include shots of the city hall, the post-office, street traffic, etc. Get the human interest activities that are unique in that city. The various foreign quarters in New Orleans, the soap box orators in Pershing Square at Los Angeles, the peanut vendor in front of the Capitol at Washington, etc., are ripe subjects for the movie camera. Similarly, when traveling in Mexico or Canada, try to catch in film the human actions that most accurately give the "feel" of a foreign land.

* * *

REACTION PICTURES Reaction shots are extremely important in vacation movies. This is a shot, usually in close-up or medium close-up, showing the reaction of a person or thing in the picture to something depicted in the adjoining shots. It might be indicated by facial expression, or by some action. It is inserted in the film sometimes in the middle of the scene with which it is associated, sometimes at the end of it, and occasionally, for effect, ahead of the action to which it relates.

* * *

AVOID MONOTONY Reaction shots can be put to many uses, to avoid monotony. Consider scenery. No matter how beautiful the view, we cannot show more than just so much of the scene without the audience getting restless, unless we break up the succession of views in some way. For example, have one member of the party looking through field glasses, then calling attention of the rest of the people to what he is looking at, and handing the field glasses to one of them. This could precede a shot which is a little more outstanding than the rest of the sequence.

* * *

ACTION IN SCENIC SHOTS Don't be content with "still" scenic shots. Remember that yours is a movie camera. Get some action into every shot. Select scenes where natural native activities are going on in the foreground. Get close-ups of characters in activities peculiar to the region. If your locale is a scenic resort such as a national park, stage some action of your own party as actors. When you photograph points of interest, have your family inspecting them and pointing out the main features.

* * *

• See "VACATION" on Page 218







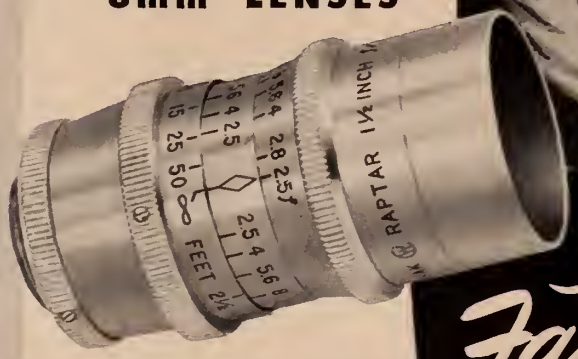




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HIGH SPEED 8mm LENSES





Its Fast! 1½" f 2.5 CINE RAPTAR TELEPHOTO

- *DEPTH OF FIELD SCALE* tells instantly area in focus.
- *POSITIVE CLICK STOPS* quick, precise diaphragming without looking.
- *HIGH SPEED* with the highest resolving power.
- *FINEST COATED OPTICS*
- *3-TIME MAGNIFICATION*
- NEW LACQUER COATING on inside sunshade . . . the dullest non-reflecting material yet developed anywhere for this purpose . . . a product of Wollensak research. Completely stops bouncing light off lens hood.
- *RANGE OF FOCUS* 3 feet to infinity.

Lengthen your shooting day. Take pictures from dawn to dusk . . . take distant shots in color and slow-motion telephoto shots under adverse lighting conditions with the fast 1½" f/2.5 Cine Raptar* Telephoto. It has extremely high resolving power, and delivers crisp, clear-cut images to edge of field . . . retaining critical sharpness over entire range of distance.

WRITE for literature Wollensak Optical Co., 811 Hudson Ave., Rochester 21, N. Y.

**No Wollensak Lens is engraved "Raptar" until it is tried, proven and tested to meet the highest standards of lens performance.*

Wollensak OPTICAL CO., ROCHESTER 21, N. Y.

MEANS FINE LENSES

home movies - - - june, 1951

PUBLISHED IN HOLLYWOOD

WITH THE LADIES . . . . .

STRANGERS MAKE FINE ACTORS

Can't get the right kind of actor? Ask any stranger—the right one is nearer than you think.

by WILMA MARLOW

PEOPLE are nicer than anybody, doggoned if they're not! For every ornery person you may run into, there's about a couple of hundred folks who are the swellest, most helpful guys and gals you ever met. I have met up with some grand strangers since the home movie bug swooped down and stung me. After shooting my first two rolls of classic pot shots, I learned of a medication easing the pain of amateur movies—scenario-type films. By creating a small play, with friends and relatives as the stars, my actors had a chance to do something besides wave at the camera. It was also a neat way to bring into my films many well-known spots of interest.

When I began my scenario filming however, the first thing I discovered was that I didn't always have the special characters I needed, or the proper background. That's where strangers came in! Take for example, the time I needed a tall, slick, questionable-looking character to fit into the part of a guy who bumped into my G.I. hero at the depot as though he were "lifting" his wallet. I didn't know any tall, slick, questionable-looking characters. So when we showed up at the depot ready for shooting, I went talent scouting. The first man I asked to play the part was willing, but it seemed he worked at the depot and was due on the job in five minutes. The next one I spotted was waiting for a train to arrive—and was even better for the part than the first one. So I propositioned the young man. He was pleased to do the part—rehearsed cooperatively several times, then we shot the scene. He turned out a wonderful performance. A Red Cap of ample proportions that I recruited for the part, pushed an orange-colored baggage truck by in the background of another scene at the depot. His toothy smile was still glowing when we left the depot for out next scene.

Then there was the time I wanted the "lead" in the play to purchase a colorful silk scarf at an open-air booth in Olvera Street. This street as you probably know is the oldest in Los Angeles and is a cameraman's haven because it's a historical spot that is filled with colorful Mexican odds and ends. Naturally, I needed a Mexican chap to "sell" my hero the scarf. So, nothing to do but more on-the-spot recruiting. The fellow I asked readily consented to do the part. He came to the outside of his booth where it was sunny, unpinned the scarf from its holder, folded it, opened a bag and slipped it in and held it out for our hero. He gave the most natural performance. Well, why not, the man wraps 'em up all the time for the customers!

There was another time that I needed a taxi in a movie scene. I wanted my heroine to ride up in a taxi and step glamorously out of it. I found some taxi drivers waiting for a call with nothing to do but pick at the callouses on their hands. I entreated a sallow, sour-looking one to pull into the spot ahead of him with my heroine in his taxi. Surprisingly he consented with a grin; and when he had stopped his car, the fellow jumped out, opened the door for her, and she stepped out like a queen. I remember the last time I took a taxi; the driver didn't bother to get out to open the door for me. Everybody puts his best foot forward in a movie part, it seems. And this gives me the idea that just as it has been said: there's a little bit of ham in all of us!

In addition to our need for extra actors, we often needed a special background or "location" to help create an illusion or to make our play more convincing. The amateur doesn't have the time nor the cash to make up his "sets" as the studios do, so he has to improvise. I found there are so many people who are glad to help out—the neighborhood grocer, the corner drug store, the conductors at the train depot, or the rancher with the orange grove. They are happy to permit you to film their property as background. And if you can find some bit part for them in the background they have furnished you, they will usually be tickeled about it.

• See "STRANGERS" on Page 207

Wilma Marlow shooting an amateur movie at Las Angeles Union Station.



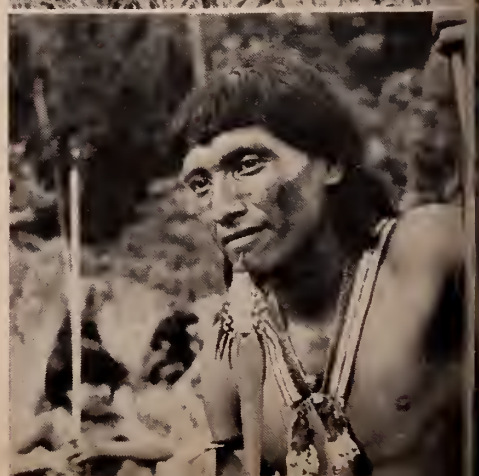


With a comb in her hair, and a red and crimsan paint job on her face, Dinaurana is ready far the comero.

Sam Zebba is a 26-year-old graduate student at UCLA, who made this film at attain his master's degree in theatre arts.
Born in Germany, he lived in Latvia and other parts of Europe and served in the British Army during World War II, before coming directly to UCLA in California in 1947 as a foreign student.
Zebba first got his idea for the film while listening to the weird and colorful tone poem of Villa-Lobos which is also based upon the Uirapuru legend. When he consulted with the composer in Rio de Janiero and discussed the use of the score, Villa-Lobos did not agree completely upon the visual images which his music suggested, but he allowed Zebba to use his own interpretation.
Next month Zebba returns to the jungle to make another full-length documentary film. It is called "Coboclo Boy"—the story of a Brazilian boy from the interior who comes into conflict with civilization and how he copes with his new environment.
The problems of working in humid heat and how his equipment was adapted to these trying conditions is described by the author.

The outhor, at top right, supervises native crew who were very adept at handling the silvered reflectors.





Safari in Brazil

Californian braves death in Brazilian jungle to make an unusual documentary film based on old Indian legend.

By SAM ZEBBA

I HAD TO TRAVEL 18,000 miles into the heart of the Brazilian jungle to find out just this: that you can make actors out of the most primitive people if you know three of their words, "good," "bad" and once more."

In the spring of 1950 I was assigned by my Master's thesis committee to make a documentary film in partial fulfillment ofr the Master's degree in Motion Picture Production from the University of California, at Los Angeles.

I had to decide what to shoot, and chose the idea of a far-away-people film. Not long before, I'd heard Villa-Lobos' weird and colorful symphonic poem "Uirapuru." The music describes the Indian Brazilian legend of Uirapuru, the bird of love. According to the story, the little bird is hunted in the jungle by a group of young natives, and is captured by a girl. It then turns into a handsome youth, who is later killed by Old Age. The dead youth then turns back into the bird and flies away into the forest. The legend symbolizes the undying spirit of love.

A perfect film story, I thought. And four months later, armed with a miniature score, a camera and some film, I hitch-hiked to Miami and boarded an Aerovias Brasil plane. After consultations with Villa-Lobos and the 86-year old head of the Brazilian Service for the Protection of Indians, General Candido Rondon, I left Rio de Janeiro for Belem, a city at the mouth of the

• See "SAFARI" on Page 207

Urubu, the leading man takes a breather between shats—here he is in battle dress.

Synchro-Sound for the amateur..

Uses of perforated celluloid tape in making perfectly synchronized movies—a new system.

(IN THREE PARTS—PART ONE)

By GEORGE W. CUSHMAN, S.S.C.

ILLUSTRATIONS BY THE AUTHOR



The author with set-up showing recorder with camera in action enclosed in sound-proof blimp.

THE DREAM of every amateur to have synchronized sound with his home movies received a big impetus when wire and tape recorders became popular after the close of the war. For motion picture use, wire was not practicable because of the difficulty in splicing and editing.

Magnetic tape has been used by many amateurs with some degree of success, although perfect synchronization is difficult with the average tape recorder because no allowance can be made for the expansion and shrinkage of the tape.

Over two years ago Earl Everley and myself began experimenting with magnetic tape with an eye to synchronizing it with camera and projector.

We built six recorders. None of them were satisfactory. The seventh was successful. We tried coupling recorder to projector and projector to recorder, but the expansion and contraction of the tape always beat us. It would be off as much as a half second per 400 foot reel, which, to us, was too much.

It was not until perforated tape was announced about a year ago that we were able to achieve perfection in synchronization between camera and recorder.

The reader may be interested in knowing that several large research organizations including Western Electric, have spent much time and money in trying for perfect synchronization with paper or plastic tape, but have concluded it cannot be done except by one highly complex method of electronic control.

Their engineers told Everley and myself that it was not practical to couple camera and recorder if one of these kinds of tape were used.

Approximate synchronization for musical background or running commentary is satisfactory with many coupling methods which have been successfully attained and described in past issues of Home Movies. But for accurate synchronization such as lip sync or a tap dancer, a better system has to be devised.

This we discovered as we built and then destroyed one recorder after another.

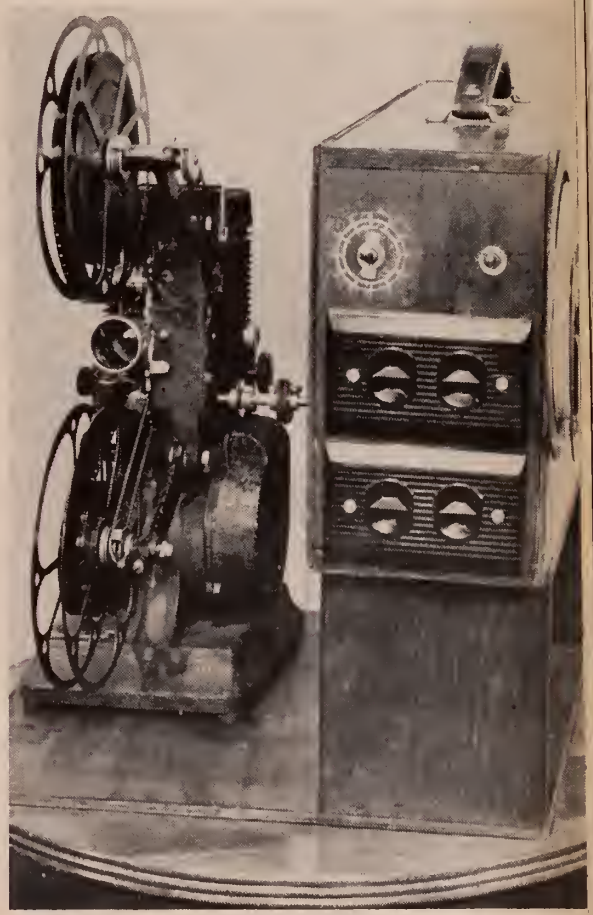
Our primary idea was to run camera and recorder with separate synchronous motors. If we could couple recorder with camera, we could then save the cost of one motor, so we decided to try this idea first. If it worked, all well and good. If not, we could still fall back on a second synchronous motor.

Actually, our system is built around a 60 cycle synchronous motor, having 1/75 horsepower, which, we have since found, is more than ample to drive both recorder and camera, and both recorder and projector when showing the films.

The secret of the entire system is the use of the perforated tape which, we are told, is made only by the Minnesota Metal and Mining Company in St. Paul, and which is available at the present time only from their two branches in New York and Hollywood.

Correctly, the substance is celluloid and not plastic or paper, and we understand standard DuPont film stock is used, being coated by MMM at its main plant in St. Paul.

At the present time three widths of this magnetic film are available, 35mm, 17½mm (which is 35mm split in half) and 16mm, which is obtainable single perforated, and perforated on both sides.



Recorder with synchronized motor coupled to 16mm projector.

The 35mm width is now in use at many of the major motion picture studios here in Hollywood, and the 16mm width is being used by many

• See "SOUND" on Page 209

versatility with a WIDE-ANGLE LENS

You'll use it in narrow rooms and areas where much must be shown at a short distance from the camera.

By STANLEY ANDREWS



A wide-angle lens is a must for shots like this, where it is impossible to move back.

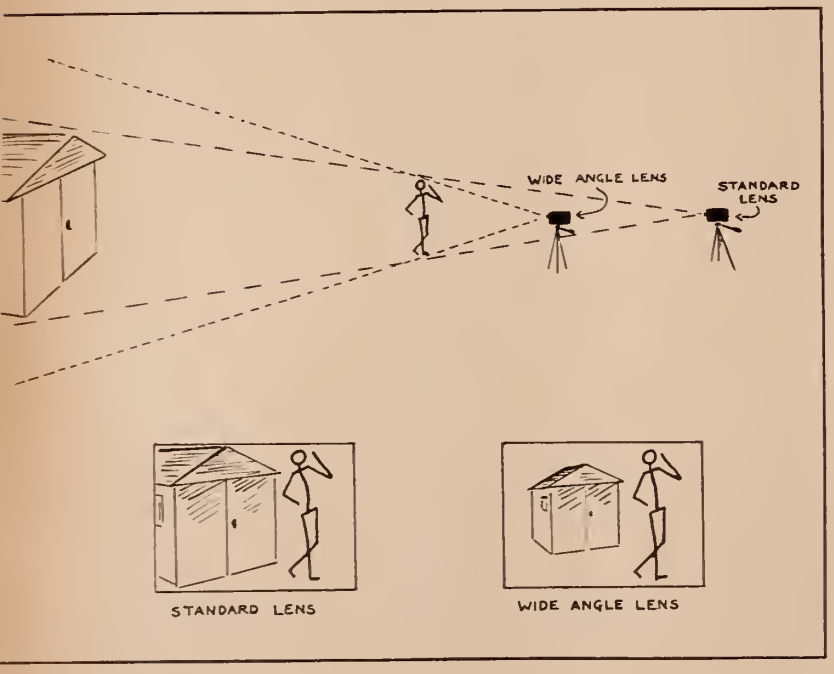
MANY amateur movie makers in the novice stage buy a camera equipped with a lens turret, but instead of buying a full set of lenses, at first buy only the standard 1″ 16mm lens (or ½″ 8mm), intending to procure additional lenses when they have gained more experience. When the time comes for the first addition, the problem is whether it shall be a telephoto or a wide-angle lens. There are advantages to both types of lenses, but apart from the fact that the wide-angle lens is usually a trifle cheaper than a telephoto lens of the same speed and quality, this lens is generally considered to be the most versatile of any for the following reasons.

For interior shots the wide-angle lens will take in considerably more area than other lenses. With a standard lens it requires a fair-sized room in which to take anything but medium close-ups and close-ups, and a telephoto lens is out of the question for anything but close-ups. With a wide-angle lens, shots can be taken to include a person's full length in an average sized room with something to spare, and, of course, can also take the medium close-ups and close-ups to which the other lenses are limited.

When a wide-angle lens is set at infinity, objects as close as five or six feet away, depending on *f* stop used, will be in focus, and focussing is only necessary for objects closer than this. Therefore, if the lens is left set at infinity it will take care of most of those shots which have to be taken in a hurry without time to do very much in the way of lens adjustments. With a standard lens it is nessary to adjust the focus for all distances less than about fifteen feet.

Somewhat akin to the previous paragraph we have the case of the movie maker who wishes to have a fixed focus lens in his turret. The logical lens for him to have of the fixed focus type, is the wide-angle lens, due to its great depth of field. Where extreme close-ups are required and auxiliary lens can be used with a fixed focus lens to bring the focus up short. Another way, if there is sufficient light, is to stop the lens down to say, *f*/11, which would give sharp focus at four feet or even less. There is also the method, which is frequently used, of turning the lens out of its mount so as to bring it farther forward from the camera, but this method requires either a

• See "LENS" on Page 214



Comparison between the coverage of a standard lens as compared to the field produced by a wide-angle lens.



The author filming wild geese in flight in the high Sierras—from and airplane.



Phainopepla female in nest with two eggs in sycamore tree—Ojai valley.



Cactus Wrens make fine movie subjects.

Making Bird Movies

Birds make interesting and provocative movie subjects

By ARTHUR MARBLE, Ph.D.

MY INTEREST in birds started in youth when the natural thing seemed to be to pursue them with a gun. Shooting my first Canada goose was a great thrill, but it was far more exciting years later to film wild geese on the wing, from an airplane and using a telephoto lens.

But it isn't necessary to go aloft to get fine shots.

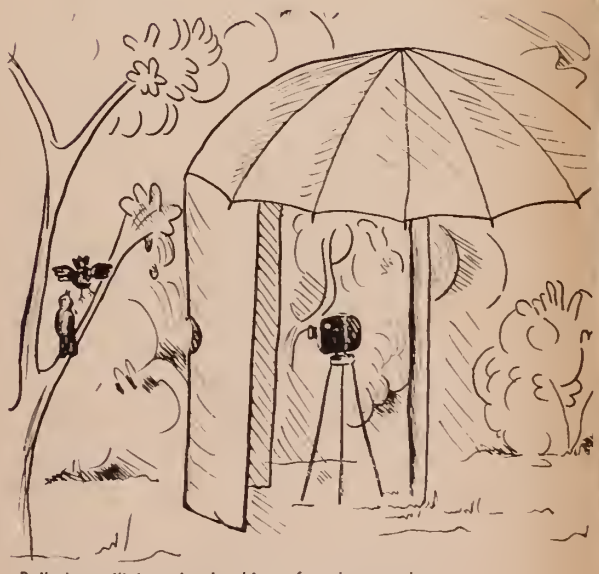
One advantage of the hobby of filming birds is that it can often be done in your back yard. By feeding the birds, building bird houses and feeding stations you can attract them even to your own window sill. During the warm days of summer especially, they are lured by fresh water and bird baths which you can easily produce from plans available from the local library or the Audubon Society. Feeding stations, kept well-stocked with food, are likewise easy to make and help to bring birds within camera range.

You can make bird houses with hinged fronts or tops so as to open them and record the hatching of the eggs and the growth of the young birds. In constructing bird houses and feeding stations it is important to protect them from neighborhood cats by shielding trees or other approaches with such barriers as sheet metal. Otherwise your attraction of birds will only result in their early destruction. If you are using a bird house, bird bath or feeding station for coaxing the birds, try to set your camera at such an angle that you get an even-toned background, such as the sky, deep shadows or leaves. A mixture of sunlight, shadows and foliage can ruin an otherwise good bird film. An unsatisfactory background can be made less distracting by keeping it our of focus. Be sure to expose for the bird, instead of the background which may be of different light values entirely.

One man taught wild birds to eat from his hand by first contriving a dummy with an arm resembling his own. After the birds had learned to eat from the artificial hand it was an easy matter for him to step in its place and continue to feed them without alarming them in the least. The main thing is to try to make friends with them before attempting to film them.

For bird photography in the backyard it is possible to keep the camera set up inside your house or den in order to take pictures through an open window without disturbing the bird subjects. The problem of getting the birds

• See "BIRDS" on Page 214



Built by utilizing simple things faund around any household, this bird blind can be set up in an hour.

Backyard Movies

Here's a simple story requiring little footage—that can be made in an hour with ease.

Scene 1—TITLE "AN OLD FRIEND"
Scene 2—TITLE, Screen Credits.
Scene 3—M.S. Wife sitting on blanket beneath an umbrella. She hands her husband some money and says (pantomiming)
Scene 4—TITLE: "WOULD YOU MING GETTING ME AN ICE CREAM CONE, DEAR?"
Scene 5—C.U. Husband nods head and walks off stage to the right.
Scene 6—M.S. Husband walking along beach to right. Camera pans short distance with him.



Scene 7—M.S. Pretty girl walking to the left. Camera pans short distance with her.
Scene 8—C.U. As husband and pretty girl pass each other he gives her a big wink. Girl reacts, then walks off stage left.
Scene 9—M.S. Husband watches girl walk away (very indignant).
Scene 10—M.S. Husband walks up to stand, buys ice cream and walks off stage to the left.
Scene 11—L.S. Husband walking along beach to the left. Camera pans with him for a short distance.
Scene 12—C.U. Husband looking right into camera makes violent take.
Scene 13—L.S. Wife and pretty girl are sitting together on blanket. Wife looks up at camera then waves.
Scene 14—M.S. Pretty girl pantomimes to wife about wife's wolf-type husband. Wife reacts.
Scene 15—C.U. Wife looking directly into camera says (pantomime)
Scene 16—TITLE, "YOU DOG"
Scene 17—C.U. Little puppy (or any dog) wearing husband's cap and





with husband's pipe in its mouth, is sitting looking directly at camera. If possible). Ice cream lying near-by.
Scene 18—TITLE, "THE END".

• • •

"Circumstantial Evidence"

simple props and a cast of three can make a complete film story.

This comedy of domestic life may be filmed on a single 100 foot 16mm, or 50 foot 8mm roll of film.

Characters

MAN, kind but absent-minded.
HIS WIFE, patient but firm.
SUSPICIOUS LADY, who doesn't trust strangers.

1. Medium shot. Man working in his garden.
2. Medium shot. Wife opens door and calls to husband.
3. Title: "I've a job for you!"
4. Close-up. Man reacts with disgust at being disturbed.
5. Medium shot. Wife opens door again and shows him five umbrellas.
6. Title: "Most of our umbrellas need fixing!"
7. Medium shot. Man reluctantly leaves his tools and comes toward camera.
8. Medium shot. Man, dressed for shopping, goes to store entrance and stops.
9. Close-up. Sign in window: Umbrellas Fixed Here. 1-Day Service.
10. Title: The Next Day.
11. Medium shot. Interior bedroom. Man is in bed with a bandage around his head. He has a toothache, and holds his jaw. Wife sits near, comforting him.
12. Close-up. Wife, speaking.
13. Title: "After seeing the dentist, pick up the umbrellas."
14. Medium shot. Man approaches dentist's office.
15. Close-up. Sign on door. Dr. I. Pullem, Dentist.
16. Medium shot. Interior. Dentist's waiting room. Woman sits near a table with an umbrella on top. Man comes out from dentist's chair, absent-mindedly picks up lady's umbrella, exits.
17. Medium shot. Outside dentist's office. Man comes out of the door carrying umbrella. Umbrella lady dashes out of door, catches up with him and grabs umbrella, accusing him:
18. Title: "You stole my umbrella!"
19. Close-up. Man, flabbergasted, is very apologetic.
20. Medium shot. Woman returns to dentist's office while man shakes his head sadly and walks out of scene.
21. Medium shot. Man coming out of repair shop carrying his five repaired umbrellas.
22. Medium shot. Man sitting on bench waiting for his bus. He is examining his umbrella proudly. Umbrella woman from dentist's office walks up, studies him critically, points to the umbrellas and accuses him:
23. Title: "Too bad you didn't get mine, too!"
24. Close-up. Man with helpless look, shrugs his shoulders. There is no use trying to explain.

THE END

COMMON...

MOVIE FAULTS

by GEORGE CARLSON



No. 1. UNDEREXPOSURE. If film is dark, then the correct stop for existing light conditions was not used. It meons that the proper amount of light simply could not get at the film. Check every shot with a meter if you have one. If not, learn ta use the exposure chart pocked with each roll of film. It is very reliable under average conditions. Filming out-doors with the sun ducking under a cloud every few moments can cause trouble, so keep your weather eye peeled and don't shoot under such conditions.



No. 2. OVEREXPOSURE is indicated by film which hos o woshed-out appeorance, and has no snap or contrast. It is certain that too much light hos struck the film, because too large a stop opening was used. This usually occurs in beach shots, and films made of vast stretches of water, so check exposure carefully in these cases. There is nothing worse thon o woshed-out color shot having almost no color.



No. 3. FUZZY PICTURES are caused by poor focusing with the lens. This happens when using a turret type camera, and switching from a fixed focus lens ta one that must be set for distance. It can also happen if the amateur is working too close to the subject with o fixed focus lens, without a close-up attochment. Dirty lenses ond filters caused by dust or sea spray can ruin the finest lenses and produce nothing but a hazy blob.

No. 4. OFF-CENTER CLOSE-UPS are due to the difference between what can be seen by looking through the view-finder, and the octual point of view of the lens. Allowance must be made for this difference, especially in close-ups. The anlyr way ta make sure you get what you see, is ta allow ample space araund your subject. Keep the eye pressed very close to the view-finder window, and very few problems will be encountered.

No. 5. EDGE FOG. Looding or unlooding film spools olways offer the opportunity for fog. When the edges af the film ore light or clear in ploces, it means that light has accidentally struck the film and fogged it. Don't laad or unload in bright direct sunlight. Fog towards the end of the film indicates that the film was loose on the take-up spaal; near the centre of the roll—thot the door has been opened accidentally after a shot was token.

No. 6. SCRATCHES AND FUZZY EDGES. The vertical lines running parallel to the side of the film gate, projector gate, or editing viewer. The pressure plate in the camera is onother place to check. Fizzy edges mean dirt or dust on the edges and operture plate. To prevent all this, always brush the plate and operture before loading film Use a simple camel's hair brush, and o rubber ear syringe to get at all the dirt. Remember thot one solitary hair caught on your film can loom up extra lorge on your screen, ond ruin your shot.

No. 7. OBSCURED FRAMES are usually caused by the cameroman whose finger covers part of the lens while shooting. It is o gaad idea to practice holding the comera for hand held shots so thot your hands are as far away from the lens as possible. Be careful especially when the lens diaphragm is used ta make a fade. If your film is entirely black then the lens cap has probably not been removed. It happens to old timers as well as rank amateurs, so check this item before shooting.

No. 8. UNSTEADY PICTURES are produced by an unsteady hand. The only remedy is to evolve a comfortable method af halding the camera firmly, or else use a tripod where circumstonces permit. Never use a telephoto lens hand held, unless you can increase the motor speed, and this only in an emergency, or for special effects. Practice holding the camera so that weaving and vibration is eliminated. You can always sit down and rest your elbows an yaur knees—or rest the camero against a tree, post, rock or any available object. Use a solid stance and avaid all these troubles.

No. 9. HALATION. This is caused by the reflectian of light into the camera lens when shooting directly into the light saurce, ar when making sunset shots. On film it may look like small spots of colorless film producing a haze-like effect. With the new coated lenses this is rare, but older lenses are more susceptoble to this effect. It is good policy ta use an extro lens shade when shooting against strong light, or use your hand, or any object to shade the lens. (Circle at bottom right in photo is halation.)













VACATIO

Picnic Plot

Give me the sun on a Sunday and I grab my movies camera, put my family in the car, pack a picnic lunch and head for the rolling countryside outside of town.

I usually end up with a multitude of shots but the films are not entertaining because they lack real story content. Most of the sequences are made up of shots which could ne made at any picnic; shots of Junior chomping on a hot dog or a shot of my daughter daintily finishing her fourth slice of cake.

I wanted my next picnic reel to be more fun for both my family of ham actors and the people who would see the final results. I made my next reel into a mystery story.

The story told how my son, in an uncontrollable outburst of devilishness, hid the all-important hot dogs from the party as we left home. I used close-ups and medium shots to tell this part of the story. Regular shots made at the picnic showed the usual fun but to keep the suspense going I cut in several close-ups of Junior waiting for the theft to be discovered. At dinner time neared and the theft was not noticed he decided to see if the hot dogs are still hidden. He finds that they are so well hidden he cannot find them. Close-ups showed Junior's search. The rest of the family goes about their business eating lunch. Mother produces the regular meal including the hot dogs while Junior does not notice but continues with his search. By the time Junior has finished with his search the family has finished lunch and there is none for Junior.

As the family leaves Mother admits she caught Junior hiding the hot dogs and decided to teach him a lesson. She produces a hot dog for Junior and the final shot showed Junior riding home munching on a hot dog and the case of the missing hot dogs is marked "solved."—(*By Carl Sheldon, Cicero, Illinois.*)



Landscapes

I've got a whole reel of the most uninteresting landscapes in the world. They're long shots of what seemed to be the prettiest countryside and turned out to be photographic duds. Shot on pan film with K-2's, X-1's and A filters the films still did not pack wallop my still shots had.

My still shots were shot on infra-red film. The infra-red film is shot through an "A" filter and lightens the greens, removes an unbelievable amount of haze and heightens the drama of any landscape. I tried to get infra-red film for my movie use but was told that it was not available. I have done the next best thing and have come up with results which are nearly equal to infra-red film.

I purchased regular orthochromatic film which is only sensitive to blues. I loaded it in my camera and placed a yellow K-2 filter over my lens. The yellow filter cut out most of the blues making the film respond roughly to the same light as the infra-red film.

The filter cut my film speed in half but the results were so beautiful that they were worth the efforts of opening up two stops. Orthochromatic film without a filter is the same as Verichrome or Plenichrome film.—(*By Fred Breckman, Missoula, Montana.*)



Travel

The biggest missing link in my travel films was the feeling of distance. On the screen the scenes which I shot miles apart were located side by side an apparently didn't go an place. The scenes covered in my film were cut so close together that when I projected the film it seemed as if I could turn around at Grand Canyon and photograph Yellowstone Park.

Cutting from one scenic spot to another without some indication of distance distorted space and time. To eliminate this I make shots of car wheels rolling along the highway and I cut them in between scenes. I even staged a flat tire to show that all was not peaches and cream. These additions gave the film a feeling of time and space.

I shot the wheels along the road with the aid of a wooden arm which held the camera focused along the side of the car at the road. It could be done much simpler, however, by merely jacking up a wheel and spinning the wheel while it is filmed.

By cutting these shots in between scenic spots I've found that m tra el films really travel. It seems to add a lot of distance to the spots I've filmed. —(*By Peter J. Mirror, Houston, Texas.*)

Replacing Lost Shots

Travel, in my league, is a luxury and I seldom get to the same spot twice. My movie shots are almost always made on a one-shot basis. If I get home and find I've missed a scene due to bod judgment or bad weather I rately haee an opportunit to go back.

Several ears ago when I ruined an important shot of the San Juan Capistrano Mission in California I copied the shot from a picture post card which I had purchased when I was there. The view of the mission on the post card was the same shot as the one I had taken and ruined.

I placed the post card in my titler and shot it. I cut the film into the spot where the ruined footage would have gone. It worked so nicely that since then I've used the same trick on a lot of scenes I've been unable to shoot. I have even gotten into the habit of purchasing duplicates to bring home as insurance against missed shots. By copyinghotsrom photographic prints s f prints or post cards I find that I can fill my vacation film with shots that I'd like to have but can't get because of weather or lighting.—(*By George Brysckowski, Kansas City, Mo.*)

Night

I don't know what the right percentage might be, but I'm willing to bet that most of the shots made on vacation are made during the day. I know in my films most of my shots were made during the daylight hours until I made a night shot of an illuminated bridge in Denver. It was the most impressive sequence in the whole reel.

There are so many wonderful buildings and scenic spots which are more exciting at night. A fine example of this would be the capitol building in any state capitol. Photographed under spot lighting the building assumes new dramatic importance. Even shots of the motel where the filmer stays looks more exciting when it is shot at night.

This holds true for the traveler who camps out. Some really fine shots of campfire parties can be made with fire light or with the aid of a Coleman Lamp. The use of such natural lighting

N IDEAS

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

adds punch to the films.

Even many scenic spots such as waterfalls and geysers are lighted at night for the tourists. These shots can be the highlights of the film if they are shot at night. Of course, if the cameraman is using black and white there is no problem but if color is used then it must be tungsten type to record the colors properly. A lens opening of at least *f*/2.8 is advisable.—(*By Cedric Gibson, New York.*)

Speeding

Photographing sunrise over Grand Canyon has always been my idea of a perfect shooting session. Last year I had an opportunity to film it. We were on vacation and were camping on a spot near the North Rim facing east.

I wanted to encompass the whole terrific phenomenon of the sunrise without having to grind film through the camera for a half an hour. I certainly didn't ha e the money to buy all the film it would take to do that and at the same time I knew ery well that no one in their right mind would want to sit for a half an hour to look at the movie. Even if I shot the sunrise straight for 30 minutes I'd have to edit the sequence down to 30 seconds to one minute for screening.

That gave me my idea. If I'd have to edit the sunrise after I shot itwhy not edit in the camera while I shot it? I could shoot the entire sunrise in the camera as it actually happened and still end up with about one minute of film. I planned to shoot the half hour spectacle into one minute of film.

Figuring 16 frames per second, one minute's projection time would be 960 frames. By dividing 960 frames into 30 minutes of sunrise I arrived at 32 frames every minute or approximately one frame ever two seconds.

I fixed my camera tightly to my tripod and stationed it near the edge of the rim. I fastened the tripod to the bumper so that even if I fell off the rim in the pitch black darkness my camera wouldn't quiver.

From the first faint glow of daylight till the burning sun I shot one or two frames ever other second. I found that my *f* stop had to be stopped down every few minutes to compensate for the additional light. When I projected the film the sunrise looked beautiful although I did cut the film to a little under 45 seconds in final projection.—(*By Calvin Cerdman, Eugene, Oregon.*)

Free Titles

Time was when I wore out my voice to silence whenever I projected my travel films. E ery time a new locale came on the screen I'd have to go into a long involved spiel about the spot.

"This is Centralia, Washington," I'd say. "Here we have the oldest building in . . . "

I tried using titles to overcome this but I found that I needed so many titles the very use of titles caused the viewers to momentarily forget the scene. The interruptions were so jarring I cut out the titles and went back to talking.

Lately I've gotten around this vocal obstacle with a new kind of title for my scenes. I've found that near ever scenic spot in America the obliging Highway Departments have placed large signs telling about the spot. The name of the location is lettered in large black letters while there is a brief well worded description below. I film the signs and cut them into the film in place of titles. They say more than I could without jarring like the titles. The signs add realism as well.—(*By Sam Greshman, Seattle, Washington.*)

Planning

My wife and I look forward with great pleasure to the summer months. For us it always means vacation and travel. We get out the family car, load up the family camera and take off for some spot we' e never seen. On our way, and while we are there, I shoot away with the camera to record things we see so that we can glory in it during the winter months.

I used to arrive at the spots ill-equipped to photograph the scenes I found. I had no knowledge of the history. I didn' e en know on which side of the road the scene might be. Since that time, however, I've found that a little preparation beforehand can eliminate all guesswork and assure me of better shots.

With the aid of an ordinary road map and the advice of a good travel association I can plan ahead for ever shot I might make along the way. Referring to the map I can list the scenic spots I'll want to film. The map also gives the geographic location of the scenes. I can tell whether the scene faces east, west, etc. With this information I know what time of day is best for shooting.

Obviously, a scene facing east would get its best lighting from the morning sun while a scene facing north might be better during late morning or early afternoon. Knowing these things, I can route my trip to be at the spot during the period of best lighting.

A good travel association such as the Automobile Association of America or the National Auto Club can point out spots which might otherwise be unknown. These organizations not only give out wonderful travel information but they will supply a booklet giving the names of approved motels and restaurants along the way.—(*By Gregory Adams, Salt Lake City, Utah.*)

Still Shots

I use quite a lot of still photographs as copies in my movies, and I plan these shots to get movement into them. On photographs of landscapes I place them into the titler at a close enough distance so that my lens does not cover the entire picture. I pan from one side of the photo to the other in the same manner I would pan the landscape outside. When it is projected it competes on an even basis with my outside shots.

When I use photographs of buildings I place them in the titler at a distance which will allow my lens to cover the entire photo. Instead of panning I zoom my camera into the picture to a point where I end up photographing only the important area of the picture. This sort of shot looks very much like a dolly shot when projected.

There are a lot of places where a dolly shot is not feasable and I use this method.—(*By Robert Albert, Vancouver, B.C., Canada.*)

Dolly Shots

Yellowstone National Park was loaded with bear and I was out to shoot them.

To follow their movements I found myself in need of a dolly to keep pace with their movements.

To solve the problem I used the hood of my car. I placed my camera on a tripod. I placed a thick blanket, folded double, under my tripod on the hood. The blanket served a dual purpose. It stopped engine vibration and protected the hood from scratches. I stationed myself on one fender and followed the action driving along.—(*By Fred Zeron, Louisville, Ky.*)

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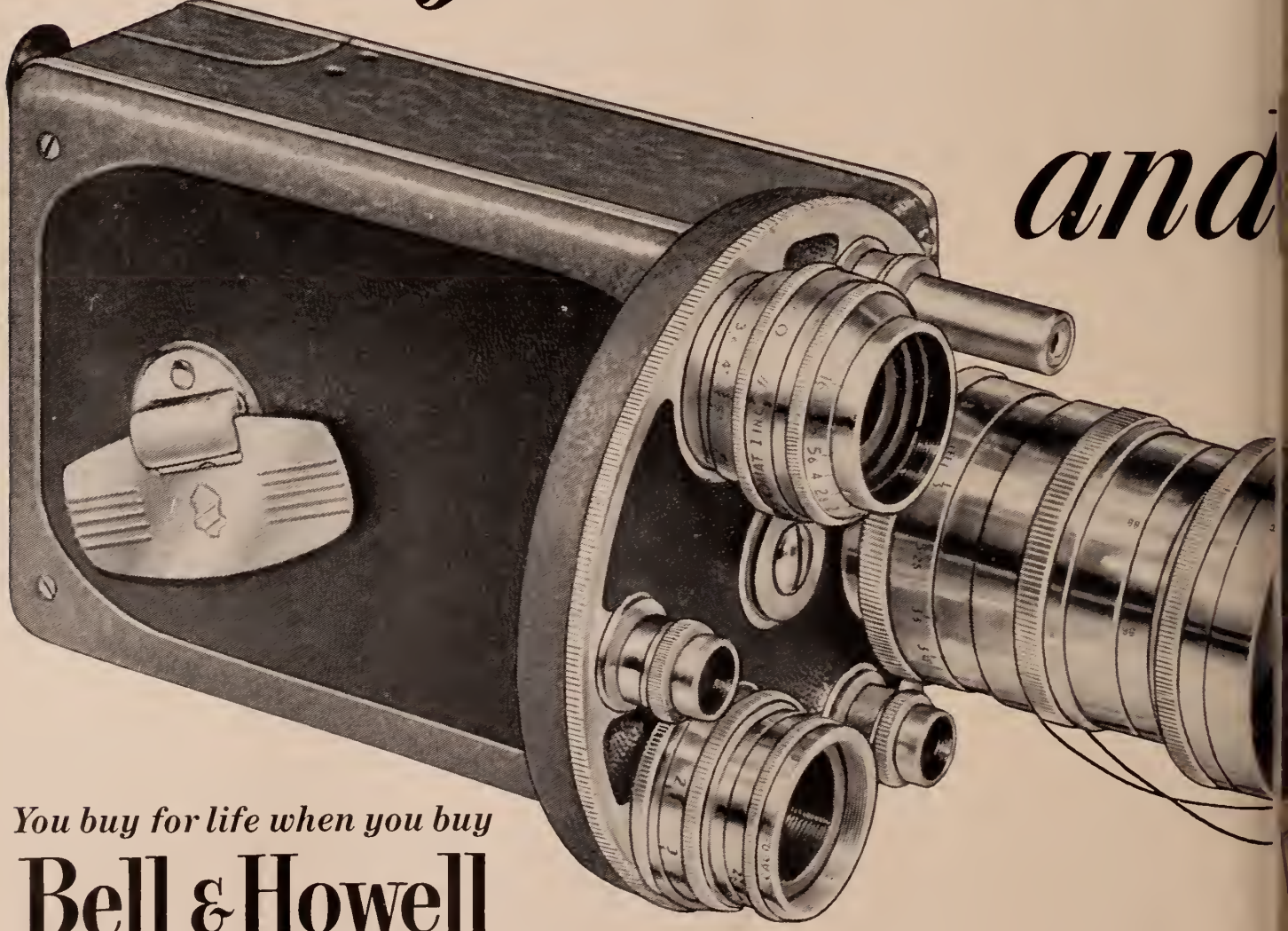
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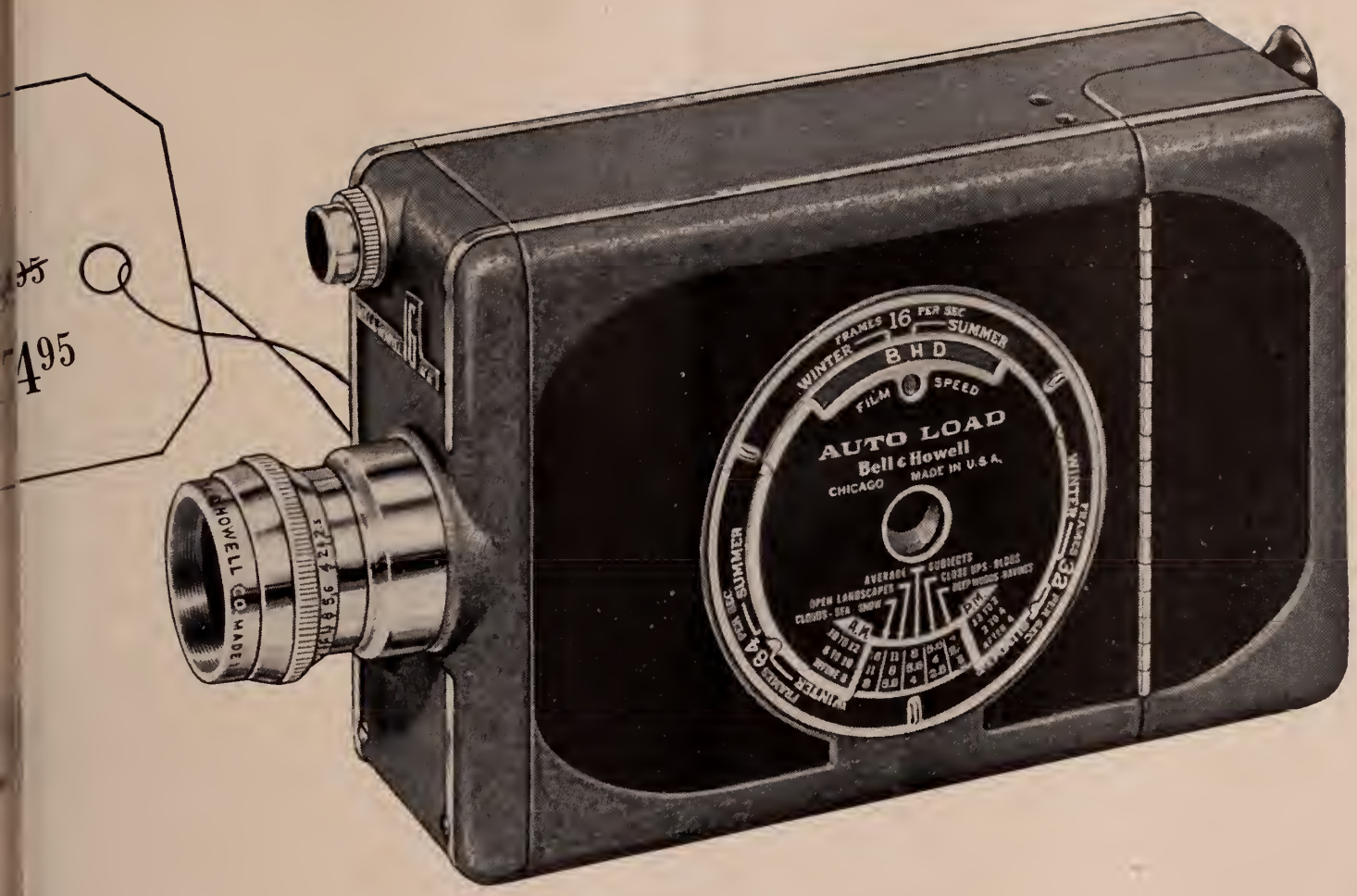
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Cheap Soundies

Every time I saw an amateur movie that was accompanied by some means of recorded sound track I felt a ery natural urge to try the same thing. Unfortunately mu pocketbook was unable to cope with the expense of a recording machine so I was stuck—that is until one night when I heard "The Dark Town Poker Club" by Phil Harris on the radio. Here was a sound track already made and requiring only a gramophone for play-back during projection. I decided to try and make a movie to fit it.

After purchasing the record the first job was to listen to it a few times and break the text of it down into scenes. Then four male actors were recruited from my friends and cast as Bill Jackson, the one-eyed man, the man who kept dealing off the bottom of the deck and the pitiful soul who seemed to be out of chips all the time. The props were simple—a cardtable, cards, poken chips and, of course, an old-fashioned straight razor. Burnt cork was used as makeup to give a proper "Dark Town" setting, the record placed on the gramophone and we were set to shoot.

The procedure for a typical scene was as follows: The scene was rehearsed once or twice with the record playing and everyone was informed exactly how long the scene was to be—i.e., from what point to what point on the record. The record was then played from some point before the agreed starting place (which obviously was the point at which the last scene finished) and as the record reached this point the camera button was pushed and another piece of the "Soundie" was going on to the film.

This was repeated until the end of the record and since 10″ records at 78 rpm take only about 3 minutes there was ample film left in my 8mm 50 ft. roll for the titles. "The End" was made first to save a splice and then the introductory titles were taken giving Phil Harris half the credit for the part of Bill Jackson.

In projecting, the picture runs silent through the titles and as the action starts someone near the gramophone starts the record. From then on the boss man varies the projection speed slightly to keep the film in time with the record.

Here I might offer some helpful hints. There are two reasons for having no sound during the titles. Firstly it gives you time to change records in case you ever add a second soundie to the reel and secondly if you have to start the record yourself it gives you time to switch on the projector, etc., and then turn to the gramophone. It helps in synchronizing during projection if you have taken the movie so that what you see and what you hear fit *obviously* together.

I now have a 200-ft. reel with four of these "Soundies" on it. The total cost for my sound track—the price of four commercial records. It has proved to be practical and is an immense source of enjoyment to me and my friends.

Now I can hardly wait to try one of "The Thing."—(*By D. R. Fonger, Winnipeg, Canada.*)

Projection Booth

Like many of my fellow Home Movie enthusiasts, I have had the problem of where to keep my camera, lights, film, projector, and other equipment, when not in use. Also each time, I wish to edit some film or have a show, everything must be taken from the hiding places and set up before the show can begin. Determined to eliminate this inconvenience, I began to construct an attractive end-table for the living room which would not only provide a sound-deadening projection booth, but also space for a tape recorder and storage space for most of my equipment and film. The illustrations show the result of my efforts.



The projector is always ready for use at the flip of a switch, after raising the screen on the other side of our living room. The large door provides easy access to the machine, and when closed it reduces the motor noise to a low value. The sound insulation is made of floor padding covered by a layer of glass cloth (other fabric will do as well, however). An air passage from the bottom of the cabinet provides ventilating air when the door is closed, and a hood o er the projector lamp housing removes the hot air. When the projector is not in use, a sliding panel is lowered to cover the opening through which the picture is projected. The tape recorder is readily accessible for adjustment and use for background music or narration.

With the storage space solved, a projector set up for quiet and immediate use, with the recorder for adding sound, I have added a professional touch to the home movie hows in our home.—(*By Dick Hedges, Los Angeles.*)



Tension Trick

Have you ever been caught with your motor wound up and no opportunity for shooting due to rain or bad weather? Here's a hint where the tension of the motor can be released without wasting footage. First, note the footage already exposed by examining the footage indicator. Then, open the camera door (in the darkroom of course), and place a short length of masking tape on the film, just below the gate. This marks the spot where the film will later be replaced in the camera. The film is then wound on the take-up spool, by hand or by the camera's spring-driven motor.

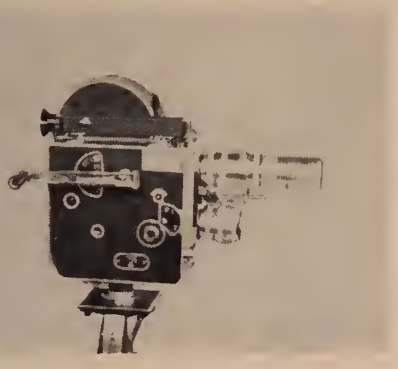
After the tension has been released, and the film is placed in it's container, the movie maker can catch up on his editing, or do some title work. When the weather clears the filmer can reload his camera with the original film, and by reversing the procedure described above, wind back by hand until the masking tape is located. The film is positioned exactly as it was before, with the tape below the camera gate—but now the tape should be removed. Close the camera door, set the footage indicator to its original position and shoot. This method of protecting the camera spring motor is highly recommended, and if the amateur is careful to wind it only while shooting, the life of the camera can be extended considerably.—(*By Elmo Hayes, Lexington, Ky.*)

Bolex Base

My Bolex camera seems to work loose from the tripod head when transported from one place to another. The present aluminum base is 1″ in diameter which is smaller than most 8mm cameras is ina dequate for a large cam

WORKSHOP

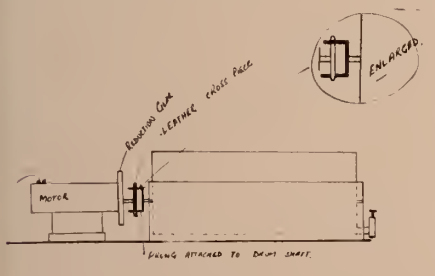
era weighing almost eight pounds. To improve the situation I replaced the old 3/8" bushing with a new one made of steel. The base was 3/16" thick and 1½" in diameter. Holding the new



base in a vise, the camera was screwed on tight. A word of caution. Do not use brass or aluminum, as the ¼" thread through the bushing weakens the walls to a great extent. The 3/16" added to the camera height is no disadvantage, but the double size base adds greatly to the stability of the unit, and the camera can now be used satisfactorily on a vertical titler without sagging.—*(By Charles J. Allen, Moorestown, N.J.)*

8mm Electrically Driven Tank

This is a developing outfit very convenient for the reversal developing of 8mm film, taking up to 25 feet of film. It comprises of a drum, tank and an electric motor drive. The developing drum is dri en by an electric motor with a reduction gear giving revolutions from 15 to 60 per minute. The speed of the motor is controlled by rheostat. The tank and drum are completely separate from the motor and can be lifted right out if necessary. The drum is geared to the motor by means of two prongs soldered to the drum shaft which mesh with a cross piece on the end of the motor drive shaft.



(I have used a piece of very stiff leather for the cross piece). This makes it possible to take the drum out of the tank without having to undo couplings, etc. 'his is illustrated more clearly by the sketch.

The drum and tank are made of light gauge steel soldered together to the required shape. The rank I use barely takes twenty ounces of solution so I find it very economical. I have ⅛ inch welding wire wound around the drum and soldered in place to make the spacing for the film, this of course is wide enough to take 16mm film with a fraction to spare. Incidentally this was the hardest part of the job and took hours to do. The drum, by the way, is 12 inches long and 9 inches in diameter, and both are painted with acid resisting paint.

The motor is a 12-volt war surplus aircraft auxillary motor with the reduction gear all complete. The power here is 230 volts so had to use a resistance transformer to bring it down to 12 volts, and also had to use a converter as the motor is a D.C. motor. The only other attachment is the rheostat which gives quite a range of speeds although I usually use about 40 revolutions per minute which is quite satisfactory.

I have found that this outfit gives results well above expectation and well worth the effort and trouble of making. It especially helps in the actual developing process as the speed is constant all the time and it also makes possible to give undivided attention to the first development which I find so important with reversal work. I have a large diameter tap on the tank which gets rid of the solution quickly and as soon as it has all run out, turn on the water for washing by means of a hose attachment. All this being done with the drum rotating all the time. I find also a lot of time and effort saved particularly with the final wash, as I use this time to reload my film magazines while the film washes itself.—*(By Bernard Giles, New Zealand.)*

Tricks for Beginners

Pep up your vacation films this year by putting a little life into them with a few simple trick effects.

Everyone has heard of the reverse motion trick and probably many have used it. The method used is to film the action with the camera held upside down. Probably the most common action filmed with it has been the bather leaping out of the water back to the diving board. But you can think of a lot of different actions in which to use reverse motion and add a bit of hilarity to the situation.

You can impart motion to your subject or scene by moving the camera. A slight side to side, rocking motion will add quite a stagger to a shot of a person walking. Close-ups of people supposedly riding in a car can be made more realistic by moving the camera to simulate the motions of a moving car. If you want to shoot a close-up of a person riding a horse—and don't have to show the horse—have the subject sit astride a barrel and rock the barrel forward and backward as the camera records.

Single frame shooting for animation can be used on titles and on trick shots of inanimate objects. To show how good the fishing was, start a fish at the waters edge and work it up into the frying pan with single frame shots. That will surely show that the fish can hardly wait to get into the pan! Just a word of caution. Don't move your subject too much between shots, or the action will be very jerky.

The use of a strong black thread can give some interesting effects of inanimate objects suddenly "taking off" of their own volition. Tied to a hat-brim, the hat can suddenly and without apparent cause leave the wearer's head. The use of reverse motion can as suddenly replace it.

Superimposition, if your camera has a windback, can give some very nice titles, among other things. A title superimposed on a moving scene is much more impressive and interesting than plain wording.

A matte box and split screen can offer many varied effects, such as the same person talking and working with himself, or sitting in the center of several scenes and viewing them all, in retrospect.

Besides all these effects, think about music to go with your film. If you have a tape recorder, you can record the selected music in sync. with your film, but if you have only a turntable, pick some appropriate music for the scenes and it will greatly improve the presentation.

These are just a few ideas, but from these suggestions you should be able to work up many good additions to your script and make a really good vacation film.

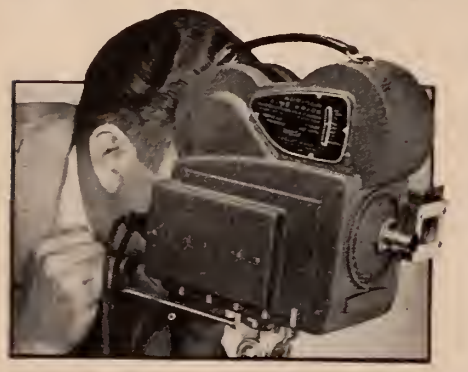
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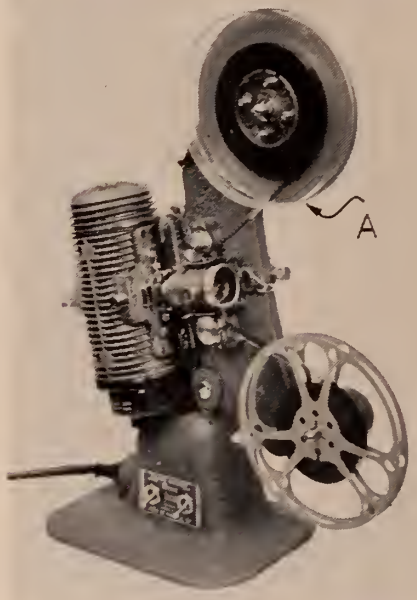
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product news

THALHAMMER REEL-CAN

Claimed to be on of the newest advances in movie accessories, a new combination film can and film reel has been announced by the Thalhammer Specialties, 10219 Eldura Ave., Sunland, California.

The plastic cover "A" serves as the cover of the film can, and also as the second side of the reel. Turned slightly to the left and removed from the reel, the cover is reversed, locked into place and forms the complete can. Available in aluminum and plastic, or aluminum and aluminum.



The plastic model allows the amateur to see exactly how much film has been projected and he can tell at a glance how much remains on the reel. It is claimed that the transparent cover makes for more rapid filing because the contents of the can, with appropriate labels, can be see instantly.



Currently available by mail only, is the 200-ft. 8mm size reel-can. Plans for the manufacture of this item in 16mm size are well under way and an early announcement is promised by Thalhammer Specialties. Price, $1.50.

NEW URELL PHOTO SOLUTIONS

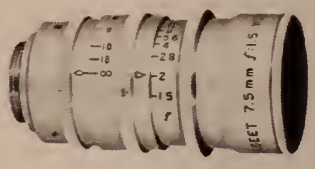
Urell, Inc., Los Angeles X-Ray Chemical manufacturer, announces a new departure in the presentation of photo chemicals for home processing.

The chemicals are now sealed in air-tight cans and protected from metallic contact by a plastic interliner. The interliner is automatically punctured when the can is opened.



It is claimed that developing time is cut to a minimum by the use of these solutions, as only dilution is necessary to prepare for use, rather than the mixing of dry chemicals.

The complete line of Urell solutions consists of Formula 44, Fine Grain Developer; Formula 44R, Fine Grain Replenisher; Formula 50, Film and Pack Developer; Formula 52, Portrait Paper Developer; Formula 72, Universal Developer; Formula 86, Paper Developer and Rapid Fixer.



NEW WIDE-ANGLE LENS

The Elgeet Optical Company, Rochester, N. Y., has announced a new wide-angle lens that is faster than any available for 8mm cameras. This 7.5mm *f*/1.5 lens covers 4 times the area of a standard ½" lens. Its 7 element lens system is fully color corrected and hard-coated with "Elcote." A feature of this lens is click stops on the focusing scale to assure positive settings. Focusing range is from infinity to 1½ ft. This lens is provided with a filter retaining ring to take 21.5mm filters. The new Elgeet 7.5mm *f*/1.5 wide-angle lens will retail for $77.85, tax included.

PLATAR MOVIE LENS

The newest Platar lens, an *f*/1.9 6mm extreme wide-angle lens for 8mm cameras, is claimed to be the fastest wide-angle lens made. It is also claimed to have the greatest angle of view and is fully color corrected. All elements are coated. Photographic Arts Mfg. Corp., 49 W. 19th St., New York City.

• Continued from Page 216

STRANGERS

• Continued from Page 193

In another scenario I wanted my very young heroine to get a tummy-ache by consuming too many bananas from a fruit bowl, as she sprawled on the grass reading a book. A spot in the back yard seemed a likely place for a young squirt to do this sort of thing. But after looking around my own back yard (as they advise), it didn't take me long to conclude that it wasn't exactly the background for shooting a film. No flowers, hardly a shrub, only a meager handful of threadbare banana palms.

So I went for a walk. As I passed by the neighboring homes, out of the corner of my eye, I peered up the driveways and then on over to the back yard if possible. About four blocks and forty-six driveways later, I spied what I was looking for—well-kept green grass, a row of red, yellow, and orange zinnias, some kind of bush with purple flowers and another with pink ones—the home, no doubt, of someone with more time than I seem to have. I rapped on the door, maybe a little timidly, when a short, stocky woman opened it. I complimented her on her lovely back yard and explained that I would like to shoot a home movie scene therein. She consented, and both she and her father-in-law, a thin, wrinkled and very ran little man (who turned out to be the gardener), watched the performance. When we left, the little man handed me a bunch of zinnias to take home.

Honestly, people are nicer than you think; very often all they need is a chance to prove it. My camera gave me that chance—it made friends for me!

Why don't you try it.

SAFARI

• Continued from Page 194

Amazon. There I met Peter Paul Hilbert, an anthropologist at the Museum, who joined me in the expedition, and also served as doctor, interpreter, assistant director, and cameraman.

A month later our 20-man safari arrived at the Indian village of Piahu, heavily laden with supplies, trading goods, food rations, medicines, props and camera equipment. Our hosts and would-be actors were Urubu Indians, and spoke Tupi.

Gaining the natives' confidence by administering toothache drops and showing them their gifts—knives, tobacco, salt, sugar, cloth—we soon began the filming operation. Through an interpreter, who spoke Tupi and Portuguese, we tried to explain that we were going to film the legend of "Uirapuru." The explanation drew a complete blank. They were familiar with the bird, but not the legend.

• Continued on Next Page

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Safari

• Continued from Page 207

"Tell them what a motion picture is," I suggested.

At this, the interpreter drew a blank. He didn't have the faintest idea what a motion picture was. Thereupon, we decided we could do without his services.

From then on, all the direction was done with those three Tupi words "good," "bad" and "once more." I'd act out a scene before the camera, take the native actor by the hand and indicate that he was to do the same thing. Most of them caught on quickly; and unlike most professional actors who can't stand retakes, our native cast got so used to rehearsing their scene that they'd line up for a retake even if our take was good.

For the jungle shooting I used a Paillard-Bolex H-16 camera. The hundred-foot load came in very handy, as we rarely shot over a hundred feet a day, and thus avoided leaving the camera loaded over-night. We shot with only 3 lenses—a wide angle Super-Comat, a 25mm Ektar, and a 63mm Ektar, which was particularly good for close-ups. However, there was a little viewer-trouble with that lens, as the Bolex viewer has a 75mm field. This discrepancy we overcame by scotch-taping four hairs in front of the 25mm finder, indicating the 63mm field. A hand-made matte-box and sunshade was attached to the Cine Special tripod. I'd been lucky to get Commercial Kodachrome which needed no color compensation filter, so the Wratten 83 was all we used.

Naturally great care was given to the preservation of the film in the sticky heat. The rolls were first double taped with good surgical adhesive tape. The cartons were packed with lots of dried rice in airtight army-surplus tin cans; those were taped again and packed with more rice in regular friction top gas cans. All through the summer our cans were covered with wet towels to keep them at a steady evaporation temperature. The exposed rolls were given a Silica Gel treatment before repacking.

We also used the natives for our production crew. Two of the young men learned to handle the reflectors made from pieces of cardboard and tinfoil. They caught on very quickly and soon became skillful in shining the sun's reflection on the actors. Another native held a palm leaf shade over the camera.

In one scene we needed makeup to simulate blood. We'd brought two bottles of ketchup along for this purpose. But the natives suggested something better: a red, greasy substance that comes from the seeds of the Uruku tree. We were happy to add the ketchup to our turtle and alligator diet.

But there were problems too. The leading lady was a real beauty, even by Hollywood's standards. Only one thing was wrong: she had no front teeth. We had to make sure that she kept her mouth tightly closed in every single scene.

Originally we'd planned to shoot the close-ups first, do the mob scenes at the end when more natives were attracted to the village. But it soon became apparent that we'd have to reverse this process. We drew our biggest crowds at the beginning when the two white men were a novelty, and gifts plentiful. On the second shooting day we organized a dance scene with over 120 people on the set, and felt as though we were staging a Hollywood musical.

About half-way through the shooting, our temperamental leading lady decided to quit. One morning she slipped away into the jungle together with her husband, our leading man. We sent a few Indian boys after them with gifts, and they returned to us. Two days later, however, they were gone again, and this time for good. We had to substitute another couple and use them in long shots and from-the-back camera angles.

We'd shoot only in absolute sunshine, to retain a steady color temperature. During the noon hours we'd do no shooting, to avoid vertical shadows from the nose and the eyebrows, and also because the sun's color temperature rose tremendously. As there was no way of sending the exposed material back to civilization, we'd keep accurate camera accounts with indications of how to put the shots in sequence. So we wound up our schedule in 18 shooting days, although we stayed in the village of Piahu for a month.

Then, with 2100 feet in cans, we started our long pilgrimage back to Belem. After weeks of jungle marches and shooting rapids in a dugout, it felt mighty comfortable to get into a soft airplane seat.

For four more months I cut the film to the music. Marvin Rubin, an art student, did the titles, and Tom Lommel of the University Music Department added drum effects. I took a few more inserts and trick-shots on campus, and finally finished the 620 foot documentary, which runs about 18 minutes with a sound track made by the New York Philharmonic Symphony Orchestra.

I received my M.A. degree and the job, the thesis, and the adventures are over.

But I liked it so much that I am heading for Belem, next month, to shoot another film and grow another beard.

• • •

SOUND

• Continued from Page 195

television producers. Recorders which use perforated magnetic tape cost approximately $1800 to $2200 and are designed exclusively for professional use.

Our model, illustrated along with this article, cost us less than $60, and works very satisfactorily.

We purchase the 16mm sound tape perforated on both sides which comes in 400 ft. and 1000 ft. lengths, at a price of 3c per foot.

Then we run the magnetic film through a slitter which gives us 800 feet 8mm wide, with perforations along one side. It is this film which runs through our recorder. Coated with red oxide, the most sensitive and satisfactory of the magnetic coatings used today, it gives an excellent reproduction of most any sound we have yet recorded.

In building the recorder, details of which will be given in next month's installment, we have designed the mechanism to run the camera at the standard silent picture speed of 16 frames per second. It is obvious that the recorder can be run at any speed desired, from 4 inches per second up to 12 or 15 inches per second, which would be the equivalent of 12 to 48 or 60 "frames" per second, since with this sound film we designate the distance from one sprocket hole to another as one "frame." Actually there are no frames on the sound film, but we think of them as frames just the same, and the reason will become apparent when we discuss editing later on.

Since the picture film, at 16 frames per second, travels at 4.8 inches per second, we knew it would be ideal from many standpoints if we could successfully run the magnetic film at the same speed, 4.8 inches per second.

Good quality has been obtained in many tape recorders now on the market at a speed of 3.8 inches per second, and although the quality is not as good as that of tape traveling at 10 or more inches per second, it is, nevertheless, satisfactory for our purposes at 4.8 inches per second.

So, settling on this speed, we succeeded in coupling our recorder to the camera and both picture film and magnetic film run at the same speed—16 frames per second.

It is only a matter of changing a gear in the recorder to obtain a speed of both films of 24 frames per second, and whenever we make films from which sound prints are to subsequently be made, we then slip in the other gear, and then both camera and recorder are running at the standard sound speed. The sound quality at this faster speed is slightly better, but it takes a good ear to detect it.

• Continued on Next Page



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Sound

• Continued from Page 195

However, we prefer the 16 frames per second for two reasons: 1) We save 50% on the cost of both the picture film and the sound film, and this in a year's time amounts to a considerable saving to any cine enthusiast.

And 2) Both of us have dozens of reels of silent films shot at 16 frames per second, and if our recorder was designed to drive the projector at 24 frames per second, then we could not add synchronized sound to our many reels of films shot in past years.

This system should find tremendous favor with amateurs everywhere for many reasons: Of course, being able to synchronize the sound with the picture is the culmination of every amateur's dream.

Further, the sound can be recorded after the picture has been developed and edited, or the picture can be filmed after the sound has been recorded and edited.

But perhaps the biggest advantage of the entire system is the ease with which the two synchronized films can be edited. If you have 300 frames of synchronized sound film and picture film, you can cut out 27 frames of one and then 27 frames of the other and the entire sequence remains in perfect synchronization.

For instance, you can cut out 19 frames of picture film and put in a close-up which is also 19 frames in length, and the sound is not interrupted or changed in any way. Obviously this is impossible with the customary single system sound-on-film method of sound movies.

Also, a few frames of sound can be eliminated and another sound cut in, such as a telephone bell, yet the picture remains uncut. It is, actually, the only true flexible sound system, and it is within the reach of any amateur who can afford to shoot home movies, for once the system is completed, the only extra cost at any time is the cost of the magnetic film, and since none is ever wasted (because the sound can be "erased" at will) the cost of the sound film is no more than the cost of e ery foot actually used.

Our system employs 16mm picture film, but this system is no less usable for 8mm cameras and projectors. However, should anyone attempt to adapt our system to 8mm cameras and projectors, we recommend they maintain the same sound film speed of 4.8 inches per second, while the picture film continues to run at the customary 8mm silent speed of 2.4 inches per second (16 8mm frames). If the sound film ran at this low speed the quality of the sound would be greatly impaired.

• Continued on Next Page

"I've got a problem"

Moving Titles

Q: I have seen trailers in my neighborhood theatre in which there is the usual moving picture background, but over this there is the title in apparently white letters which have a moving pattern of vari-colored designs moving across the lettering. Can you tell me how this is done?

A: This is done in the optical printing process by Hollywood studios, but the same thing probably can be accomplished by using cut-out letters with a revolving transparent glass or plastic disk in back of them. Paint the desired pattern on the disk. Cut the letters out of a black card and use a white surface behind the disk.—*(By George Kirstein, Parkchester, N.Y.)*

Developers

Q: Is it possible to process motion picture film, using prepared still picture developers as a first developer? I have tried this without much success. Just what is the difference between movie film developer and still picture developer?

A: Developing motion picture film in still picture developer is never satisfactory, as one is a negative-positive process and the other a reversal procedure. Movie film developers must contain a solvent to develop out the tiny grain that is in all film in order to give sharp and clear pictures.—*(By W. O. Anderson, Portland, Ore.)*

CASH FOR YOUR IDEAS

Let's not keep it a secret.

If you have discovered a new process or new gadget, share them with your brother filmers. If you have built a novel gadget for your camera, projector or titler, tell others about it. If you have developed a new short cut in filming, titling, editing or processing home movies, pass it along to others through the page of Home Movies. Published ideas will be bought for editorial use, with payment of $2, $3 and $5. depending upon originality and novelty. Write a letter describing your idea, and if possible include a simple sketch or photo. Submit as many as you wish. Those not published will be held for possible use in later issues of Home Movies.

Film Storage

Q: Enclosed is part of a film from which the emulsion has peeled. What is the cause?

A: You do not say where this film was stored, but evidently it has been near extreme heat because damage has been caused by heat and moisture. The humidifying pad may have been moistened too much, and then the film placed in too warm a place. This only serves to hasten the condensation of the moisture in the pad. Movie film should be stored in a cool place, dry or only partially humidified.—*(By Charles Gunning, Elmira, N.Y.)*

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Sound

• Continued from Page 210

With a sprocket wheel containing 8 sprockets, such wheel must turn two revolutions per second if the standard silent speed is to be obtained.

Many hand crank motion picture cameras as well as dozens of other present day models have a shaft sticking out the side which turns twice per second. It is this shaft which is used in our system.

If other shafts are used, they must be geared up or down to 120 rpm.

The recorder consists of the previously mentioned synchronous motor which is geared down by a worm gear until it runs a shaft at 120 rpm.

One end of this shaft is connected to the camera (or projector) shaft of equal revolutions. The other end contains a standard 16mm 8 sprocket wheel, which can be obtained from projector repair shops of projector manufacturers.

Thus the shaft transports the magnetic sound tape on one end, and powers the camera shaft on the other end which locks both films in perfect synchronization, as the illustrations show.

A magnetic sound head can be obtained for a few dollars from radio or electronic supply houses, and it will play through most any amplifier.

Complete details on how to build this recorder and operate it with both camera and projector will be described fully in next month's article. Following that we will discuss a sound editor which we built especially to assist in editing the sound films produced with this sound system.

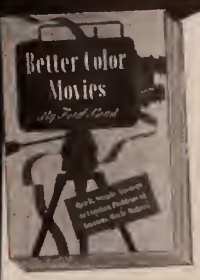
Editor's Note: Many readers will remember the author as Associate Editor of Home Movies for many years.

His description of this synchronized sound system will be completed in three installments. This month he describes the system and how it operates, its advantages and features.

Next month's installment will cover the essential details in building the tape recorder as described here, and the following month the concluding installment will describe and depict useful accessories which have been designed to assist in taking and editing synchronized sound movies.

Readers having questions concerning this system of synchronizing sound with home motion pictures may contact the author in care of this magazine.

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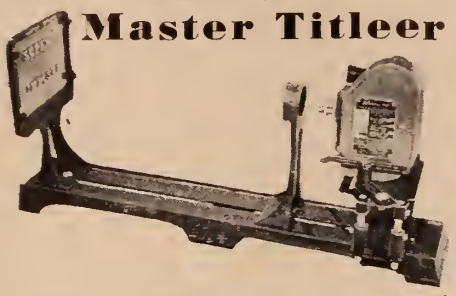
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MYSTERY MAN. 16mm, 6 reels, starring William Boyd as "Hopalong Cassidy. Released by Commonwealth Pictures, this western contains plenty of fast riding and split-second shooting to uncover the mysterious outlaw who terrorized the West.

HERITAGE OF THE DESERT and seven other films of Zane Grey's books are announced by Hollywood Film Enterprises. Featured players include Randolph Scott, Gary Cooper, John Wayne, Alan Ladd, Buster Crabbe, Noah Beery, Jr., and other well-known stars. These films are available in 8mm, 50 ft. and 200 ft., 16mm 100 ft. and 400 ft. and 16mm sound in 400 ft.

CLUBS

• Continued from Page 189

FILMS SHOWN

BRONX, New York Taft Cinema Club: "Windjammer," 16mm Kodachrome and "With this Ring," 16mm Kodachrome, two prize winning pictures by Mr. Sidney Moritz, New York City. **LOS ANGELES** 8mm Club, through their publication "Thru The Filter" keep their members well informed as to events that would make good filming. A good idea and certainly a good one for other clubs to copy. **MELBOURNE,** Australia Victorian Movie Makers: "African Mission," 16mm Kodachrome by Member Mr. W. A. Deutsher. Taken by Mr. Deutsher in the interior of Africa (where the thermometer often reached 101 at 1 A.M.O., the film includes scenes around and in Nigeria and the Sudan.

CHICAGO Cinema Club: "Yell Ostone," a farce by Maurice and Esther Meshboum. **AUCKLAND,** New Zealand "8" Movie Club: "The Centennial Games," by Reg. Smith. **ROCHESTER** N.Y. 8mm Movie Club: "The Salesman's Siberia," a club production. **NEW YORK** City 8mm Motion Picture Club: "Windsor Castle & Henley on Thames," by Frank Harrison, of Atbara, Anglo-Egyptian Sudan. **WINNIPEG** CineClub: "City in Siege," 16mm sound, furnished by the Manitoba Telephone System. This film deals with the big flood of last year and was produced by the National Film Board.

WEST LOS ANGELES Movie Makers: "Lake Tahoe," 8mm monochrome, by Hal Engfer; "Mississippi on the Rampage," 16mm by Gerard Aubey and "Capistrano," Kodachrome by Gerard Aubey.

The following were winners in the Third Annual Salon of the Michigan Council of Amateur Movie Clubs:

Scenario Class:—Trophy to David E. Goldbaum and E. B. Richards of Benton Harbor for "Mr. Goop Buys A Camera," 300 ft. 16mm black and white. Honorable mentions to *Long Lake* Movie Club, Grand Rapids Amateur Movie Club and *Long Lake Movie Club.*

Documentary Class:—Trophy to George N. Bates of Grand Rapids for "Mighty Niagara," 150 ft. 8mm color. Honorable mention to Warren Sarley and Robert Wright of Mr. Pleasant, Earl Pennock of Grand Rapids, Robert E. Lorenzen of Niles and Mr. and Mrs. Marvin Warmels of Grand Rapids.

Family Class:—Trophy to Kenneth E. Carrier of Grand Rapids for "A Pixie's Tale," 135 ft. 16mm color. Honorable mention to Clinton Storm of Grand Rapids.

KANSAS CITY, Mo. 8-16 Home Movie Makers held their Annual Banquet on April 9th. The entertainment featured a big program of national prize winning films.



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Clubs

• Continued from Page 212

BERKELEY, Calif. Movie Club members were shown Dr. Frank Howard's 16mm color film on the art of skiing. The film is in two reels, the first showing how to ski and how not to ski and the second deals with skiing technique.

RICHMOND, Calif. Movie Camera Club celebrates its fifth birthday this year. Congratulations and good shooting!

AMSTERDAM, Holland, will be the scene of the 11th International Focus Fotasalon. This year there will be a special exhibition of the George Eastman Museum of Rochester. Exhibition date is from September 15th to 30th, 1951, and closing date for receipt of entries is August 20th, 1951. Entry forms may be procured by writing the Secretary, Fotosalon Amsterdam, Bloemendaal, Holland. Entry fee is $1.00, U.S. Currency.

LONG BEACH, Calif. Cinema Club reports that at the recent Hobby Show in that city, over 900 people viewed their movie show and over 22,000 saw their exhibit.

•

VOICE IN THE WILDERNESS

(reprinted from the NAVA Newsletter, published by the National Audio-Visual Inc., Chicago.) Letter sent to Wm. Rogers of the Religious Film Association, N.Y.C.

"I bin minister of very small place in Pacific Ocean. The name of this small place is Afognak Island. Here lives about 30 families—Aleutians origin and any from Norway and Sweden. All American citizens. In this small island we have no theatre, no clubs, no show—not scool! Scool is closed from this February to October 1950—because scool teacher is going to new place in Texas. So, we have here real nothing for childrens! No books, no song books, no newspapers! But I have in my possessions 8mm projector (500 watts). (We have no electrick, but in one small house we have here one electrick engine.)

"I became real small payd in month from my Church: $45 dollars a month. For this money it is impossible to buy, or rent some films for KIDS. But I hope, I can found some good people—to help me—to have some olds or brockenes 8mm films for small childrens from 8 to 13 years old!

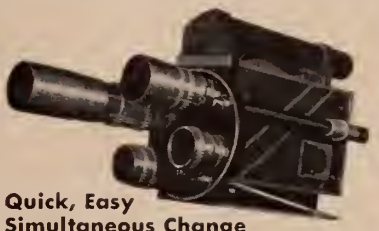
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LENS

• Continued from Page 196

camera equipped for visual focussing, or else a set of shims or predetermined scale showing the amount the lens should be turned out in order to focus at different distances.

By reason of its overall sharp perspective, the wide-angle lens will make near objects appear large in relation to objects farther away, and will have the effect of pushing the background farther back (see sketch). These features can be used for various purposes. For instance, a back garden can be made to appear larger than it really is; foreground objects can be accentuated and made to stand out from the background to a greater extent than when using a longer focal length lens; objects coming towards, or going away from the camera will appear to move at a faster speed when a wide-angle lens is used, because they increase or diminish in size more rapidly as they approach or recede from the camera.

In taking pictures where it is difficult to hold the camera steadily, or the tripod is on a vibrating surface, such as on a train or in a car, the unsteadiness will be considerably reduced on the screen if a wide-angle lens is used to take the shot. This is the reverse of a telephoto lens, which magnifies any unsteadiness in camera movement in the same proportion that it magnifies the subjects in the picture.

There are occasions when one wishes to take shots of moving objects from a point which is too close to the subject and yet there is not sufficient room to move back, such as on a small boat (illustration), or when there is a parade going by and we do not want to lose the good position we have at the curb by moving away from it. To use a standard lens under these circumstances might not only cut down the field to a point which would not be desirable, but would considerably blur the moving objects. A wide-angle lens is the weapon which will overcome both of these obstacles. It will take in more area and will push the moving objects farther away so that the amount of blur will be reduced to reasonable proportions.

In taking a scenic view which is too wide for the standard lens but can be included in the wide-angle lens, it is far better to use the latter, rather than pan with the standard lens, since panning should only be done when it cannot be avoided. If, however, the scene is too wide for the wide-angle lens and it is necessary to pan, a smoother pan can be made with the wide angle lens than the standard lens, and it will not be such a long one.

It has what it takes, and it is indispensable, because if you try it once you will never be without it.

BIRDS

• Continued from Page 197

in focus will be simplified if you expose the film only when the bird is on or near a feeding station or other location that you know to be in sharp focus. You will probably want to use color film for all your bird pictures as many birds can only be properly identified by their colors. An essential item for your camera for bird photography is a telephoto lens, for in that way you can "bring 'em in close" from a distance. I use a 6-inch telephoto and find that it gives excellent results, although one of shorter focus may serve you very well.

In going afield for bird pictures, additional equipment will be needed. Field glasses of at least six power are a big help in making preliminary studies of your subjects. A bird blind, or "hide" as the British call it, is another essential for concealing yourself and equipment.

A good bird blind is necessarily a light portable shelter that blends in as much as poissible with the surroundings. It can be improvised with such things as a large packing box (with observation and camera holes) or a beach umbrella with green canvas attached for greater concealment. If a blind can be constructed near a bird's nest and left there for several days while you are gone, the birds will get so accustomed to it that when you return to use it with caution they will not be disturbed by your filming. Most birds are frightened chiefly by rapid movement nearby and will not be alarmed by the whirring sound of the camera.

Another essential for field work in making bird movies is a manual to aid in identifying the various species. Your local library can assist you in the selection of such a book for the birds of your particular area. A good general volume is "A Field Guide to the Birds," by John H. Baker.

If you like to travel in search of bird pictures, there are two approaches: (1) go anywhere outdoors where birds are found and film them, being careful to avoid trespassing on private property; (2) go to one of the thousands of parks and bird refuges scattered throughout the country. A definite advantage of the latter is that wherever birds are protected by law from hunters, they will be much tamer and easier to film.

Suppose you plan to have narration in your completed bird movies. If so, you may want to include some of the typical songs of the birds themselves. As the sound recording of bird songs is extremely difficult, it is possible to use recordings that are already made and on the market. Among the best of these are two albums "Songs of Wild Birds" and "More Songs of Wild

PROBLEM • Continued from Page 211

Wide-Angle Lens

Q: What lens—regular, wide-angle, or telephoto—would you advise using for shots to be made from an observation platform of a moving train; some in slow motion?

A: For the slow motion shots, the wide-angle lens is best, because it will give a better impression of faster movement of the train due to the wider angle, which will cause perspective to recede more rapidly. Use of the regular or telephoto lens would give the impression of slower motion of the train. —*(By G. L. Erlichman, Madison, Wis.)*

Processing

Q: Enclosed is a home processing formula which I clipped from a British periodical. Can it be adapted for use with fast emulsions? If so, is it imperative that distilled water be used in compounding home processing formulas?

A: Use this formula with any emulsion, although the developing time may vary, and this can best be determined by test. You are advised to do so—it's fun and you can expect definite results only after a few tests have been made. Distilled water is not absolutely necessary unless the tap water in your community contains an over-abundance of chemicals which may affect your developer. This formula, by the way, is one of the finest for allcine films. Good luck.—*(By Roland Lascelles, New Rochelle, N.Y.)*

READERS: *This department is for your benefit, Send in your problems and our technical board of professional cameramen will answer your question in these columns. Enclose a stamped, self-addressed envelope if a mailed reply is desired.*

Bichromate Bleach

Q: Is there any danger in using the bichromate bleach over and over again? What is the average life of such a solution?

A: Bichromate bleach may be used over and over again so long as it retains sufficient energy. And what is sufficient energy? Simply this. If your bleaching time becomes longer—say double the recommended time, then procede as follows. Take bath in tray and walk slowly to nearest sink. Dump it and make a fresh solution. Discard your solutions each evening, after a batch of film has been processed. The chemicals are so cheap that it is hardly worth risking trouble with subsequent batches.—*(By John Avery, Anchorage, Alaska.)*

Movies for Profit

Q: I would like to shoot movies for profit, and have wanted to break into 16mm educational or industrial film production. However, I do not know how to get started. Can you offer some suggestions?

A: There are more than eleven hundred independent producers of motion picture films in the United States, so you have plenty of competition to consider. But many amateurs are getting a foothold in commercial movie making with their 16mm cameras. Television offers opportunities, too, but you will have to compete with everyone on an equal basis. Look for local firms whose products or services could be exploited successfully with movies. Show them your work; then outline a logical plan for a picture for their product. Or better still, make a short movie of their product and screen it for them. Above all, be business-like in all your dealings. Compute your true costs and mark up a fair profit. Then if your ideas are new and fresh you should make the grade.—*(By Edward R. Johns, Preston, Ontario.)*

•

Birds • Continued from Page 214

Birds" which were recorded from life by Dr. Arthur A. Allen and the late Albert Brand, both of Cornell University. These excellent records were made by the use of a special sound truck and a portable microphone equipped with a large amplifying disk. If you expect to use your motion pictures solely for personal, rather than lecture use, cut the films so that disk recordings of the birds will match your scenes. Naturally, for commercial use of the films, this could not be permitted.

It is well to remember that a short film showing nothing but birds may hold the interest of your viewers, but even a subject as colorful and attractive as wild life pictures will be more fascinating to an audience if a story or conflict of some kind is woven into it. A complicated plot is not necessary, but drama or conflict can easily be injected into even a short film to great advantage. A simple way to develop this kind of interest is to show the leading characters—in this case birds —in some sort of danger from their natural enemies such as coyotes, snakes or even cats and human hunters. This can be done by clever cutting of the film without ever showing the hunter and the hunted in the same scenes together. A good example of how this can be accomplished effectively in wild life pictures is in Walt Disney's "Beaver Valley." This principle of building conflict in films to heighten interest can be mastered by the amateur as well as the professional.

The life cycles and habits of hundreds of birds have never yet been properly studied and recorded on film. The way is open for the resourceful amateur filmer not only to make bird pictures that are satisfying to himself —but there are opportunities for the specialist in bird photography to make some definite contributions to our present stock of bird lore.

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MOVIE PREVIEWS

• Continued from Page 190

16mm the same production in which she appears, shooting fellow actors, and letting them hold her camera for scenes in which she wants to be recorded. She even does her titling during the breaks in picture work.

•

REVIEWS

• Continued from Page 190

three years in England with John Grierson's original documentar production group. Then too, he has also worked with in the Canadian film industry for six ears, first as producer, then as technical supervisor, at the National Film Board in Ottawa, Canada. From 1945 to 1948 he wrote, directed, and produced documentary films in the United States. He is at present living in England.

PRODUCT NEWS

• Continued from Page 206

COLOR TEMPERATURE METER

The Rebikoff pocket size color temperature meter was designed especially to permit the photographer to balance the reds and blues in color photographs. The reading accuracy is claimed to be within 1.5 to 2.5 per cent. Of Swiss manufacture, the meter is 2½x3½x1⅛ inch in size and is priced, with case, at $54.00, plus tax. Haitz and Lightburn, 150 West 54th St., New York 19.

GEARED PANHEAD

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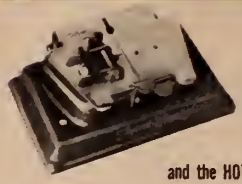
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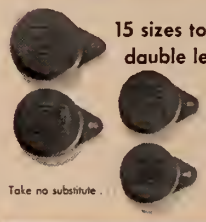
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• AMPRO ARC PROJECTOR, High Intensity Carbon Arc, 2,000 Foot Film Capacity, Fifty-five Watt Hi-Fi Amplifier With Multi-Channel Inputs, Altec Lansing Sixteen Inch Speaker in Large Bass Reflex Cabinet. Complete in All Respects and Like New. Spare Equipment Parts Included. Ninety Day Guarantee. A Bargain at $1,195. ARTHUR H. HART, C. D. & C. LAB., 2125 Thirty-second Avenue, San Francisco, California.

• FEATURES EXCHANGED $5.00. Shorts 75c a reel. Lists free. BOB'S EXCHANGE, Route 3, Box 483, Hollywood, Florida.

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• GUARANTEED FRESH 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-S, 47th & Holly, Kansas City 2, Missouri.

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WANTED

• WANTED—Used equipment. Bargain list on request COMMERCIAL AND HOME MOVIE SERVICE, 729 North 19th Street, Allentown, Pa.

• WANTED—Used 16mm sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Philadelphia, Penna.

• WANT 16mm sound films, single reel subjects, features. Also amateur art, glamour films. Send list. ESTES FILMS, Brunswick, Missouri.

• CASH PAID for Movie Films of all types regardless of age or condition. JOHNNY ALLEN, 19 Damarest Place, Maywood, New Jersey.

• WANTED: Dual Turntable for my sound projector. EARL HARDESTY, 2815 Rose Avenue, Halethrope 27, Maryland.

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• TWO 4x5 B&W enlargements and negative from your moviefilm, or two colorprints from colorfilm. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Avenue New York 52, New York.

• NO Negative? Send picture or transparency and one dollar for new negative and two 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Avenue, New York 52, New York.

• YOU should shoot on single-perforated (sound) film, then we can record music, effects or narration before you develop it $3.95 per 100 ft. CAMERA CRAFT, 6764 Lexington Ave., Hollywood 38, Calif.

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• TITLING is made easy with the book, How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.

• ALPHABETS Quick-stick letters 120, $1.80 up. Send check or COD, Booklet. PROSPECT PRODUCTS, 9 Cary, Mt. Vernon, New York.

• CUSTOM TITLES 8mm, 16mm, silent, 35mm slide. Printed cards. No stock titles. HOWARD CUPPLES, 924 School Street, Corapolis, Penna.

• HOME MOVIE title cards neatly printed to order for your own filming. Economical. Professional results easy. B&W or color. Write for samples. THE COUNTRY PRESS, Box 664, Redwood City, California.

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25c cash or stamps.
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635 Victoria Street, San Francisco, Calif.

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• GORGEOUS girls 2x2 Kodachrome 5, $2; 10, $4; 15, $6. 35mm Transparencies B. W. unmounted 15 for $1.35—$2; 60—$3. 35mm Negatives—10 for $1; 25, $2; 45, $3. 2¼x3¼ Negatives $1 each, 5 for $4, 3¼x5½ Photos—10 for $1; 25, $2; 60, $4. Fine Arts Film Co., Box 2084, San Antonio 6, Texas. C.O.D. Accepted. Minimum $3.

• NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight $1.95. Sample and list 25c. SLIDES, Box 206, La Habra, California.

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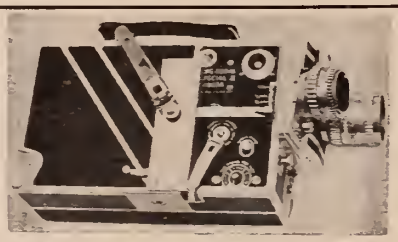
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MISCELLANEOUS

• "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.

• FREE BOOKLET—Make better home movies—PROSPECT PROD. CO., 9 Crary Ave., Mount Vernon, N.Y.

• PHOTOGRAPHY magazines, back issues 20 cents each postpaid. 3c stamp for list. LAWRENCE JOHNSON, 724 Jefferson, Stillwater, Oklahoma.

VACATION

• Continued from Page 191

SUBJECT IN FOREGROUND If you are shooting some far away mountain peaks or water falls, show someone in the foreground moving about and admiring the vista. If you are shooting an old fortress, or historic ruins, or a churchyard, show your family progressing from one interesting detail to another. Where there is a signboard giving the name of the place, get a few shots of close-up for an identifying insert or subtitle.
[More about filming road signs elsewhere in this booklet.]

* * *

STRIVE FOR ANIMATION Concentrate on animated scenes. If you shoot a great wheat field with the golden heads weaving gently under the summer breezes, follow it with shots of the harvesting machinery in operation. If it's an apple orchard, show the apples being picked, if possible. If it is a beautiful flower garden, show someone walking from plant to plant and holding up a blossom for the camera to see in close-up. When shooting flowers or small animals, you will have much better screen effects if you hold the camera at their level instead of shooting down on them.

* * *

POLICY OF SELECTION A reasonably well defined policy of selection is a virtual necessity in filming an outstanding vacation picture. Before taking an apparently irresistible scene asky yourself first: "What am I going to do with this after I film it?" Try to keep in mind that short takes of isolated scenes, no matter how interesting the subject content may be, are not of screenable value unless there is a logical and interesting place for them in the finished reels.

* * *

SHOOTING COLOR When you shoot color, you need an exposure meter or color meter. As you know, exposure must be 100 per cent correct for perfect color results. You must hit it squarely on the nose. Otherwise, almost anything may result, usually bad. From a color viewpoint, light in the summertime is very difficult for the average amateur to gauge without an instrument of some kind. On a humid day, there is much moisture in the air. These tiny particles of water filter out some of the color rays contained in naked light. There are many reflected light rays bouncing around from glistening surfaces. A sidewalk, a light-colored house, a pavement, all may upset the normal color content of light striking your subject.

* * *

MAIL IT PROPERLY Watch the address you put on the box when you mail the films to the processing laboratory. Do you want the film returned to your home address or to your vacation address? Each summer hundreds of rolls are lost because owners are careless in this regard.

* * *

DANGER OF MOISTURE While heat does not affect the photographic qualities of film, humidity in excess degree does your exposed film no good. It is best to use shot-length rolls when film may be kept in camera for an extended period awaiting suitable shots. Get the rolls in the mail promptly after you have exposed them. This is particularly true for color.

* * *

CHANGE FILMS IN THE SHADE Bouncing light rays striking at you from unsuspected angles are particularly dangerous when loading and unloading film from the camera. Don't overplay the "Daylight Loading" angle in summer. Do your film changing in shade or indoors if possible.

* * *

FRAMING IMPORTANT Framing is an important element of good composition for pictorial scenes. Overhanging foliage or trees of artistic stature in the foreground are always effective for this purpose.

* * *

Script Ideas for Timely Titles



EAST COAST TOUR—Moine's fishing villoges, New Englond's rugged coastline—or futher south and north—the whole North American Eost Coost from Florida to Lobrodor is rich in moteriol for the home movie maker. Vary the film like this . . . If you're troveling by land take an excursion trip, shooting some footoge from out at sea. Or if yau are traveling by water, make use of your land stop-overs ta record the people and scenery on that part of the coost.



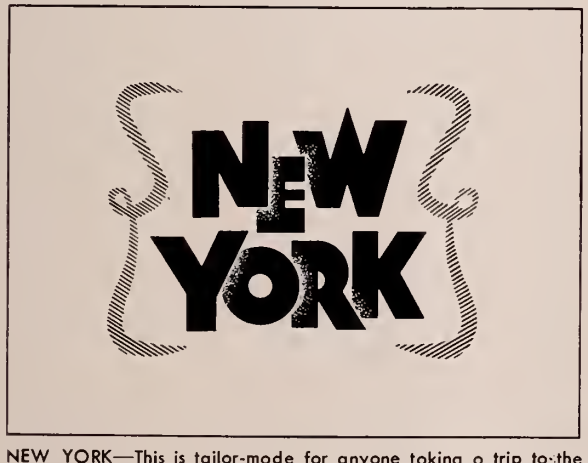
SCENIC ROUTE—Going on an auto trip? Don't forget your camera, but get off the Main Highway. If you see an intriguing side rode, follow it. There ore wonderful little nooks and crannies na matter where you're headed, that can provide a different and interesting personal travelogue. But you've got ta laok far them—and don't go exploring without your movie camera to record yaur discoveries. They might not be so easy to find again.



CAMPING NEWS—Here's an opportunity to use your camera and do community work too. Do a semi-documentary of the "Do's" and "Dont's" of camping out, while you are on your own vacation, and then make the film available to your locol Boy Scout Troup, Community Chest or ather group concerned with Sofety Problems. Or you could enlist the aid of one of these Organizations in the actuol filming of the movie.



MY SPORTS REEL—Toke the comera down to the corner lot any season of the yeor when the small fry are getting in some practice, be it boseball, football, hockey—what have you—and there's your film! (If it's baseball, make sure you get a close-up of the little guy who's just slid into hame so fost the seat of his pants caught fire.)



NEW YORK—This is tailor-mode for anyone toking o trip to the "Big Town" either on vacation or business. Toke your camero with you and record a few feet each day of your stay. Film the city at night, take o trip on the ferry and get a shot of the world's most famous skyline; go down to The Village, and don't forget Fifth Avenue. Explore the city with your lens, from your own "ongle."



MINUTE MOVIES—Take just any Saturdoy morning. Aren't there at least a dozen amusing little incidents that would make an entertaining film if strung together with a humaurous commentary and judiciously edited? Right? So let's take *next* Soturdoy marning. Lood up and don't let the camera out of your hand for at least three or faur hours. When you're through you should have moteriol for your intended film plus footoge thot you will be able ta use with future hame movies.



The Cine-Kodak Royal Magazine Camera, Kodak's newest and finest 16mm. personal movie camera, combines the convenience of magazine loading with the optical excellence of its superb f/1.9 Kodak Cine Ektar Lens. Price $192.50, including Federal Tax.



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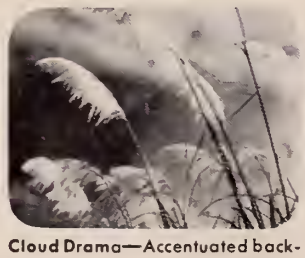
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HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies



JULY 51

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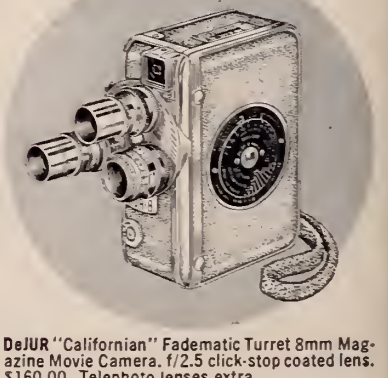
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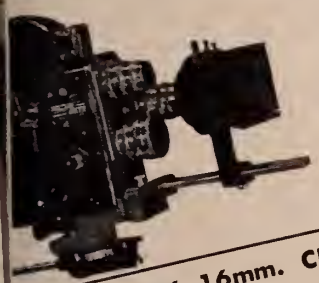
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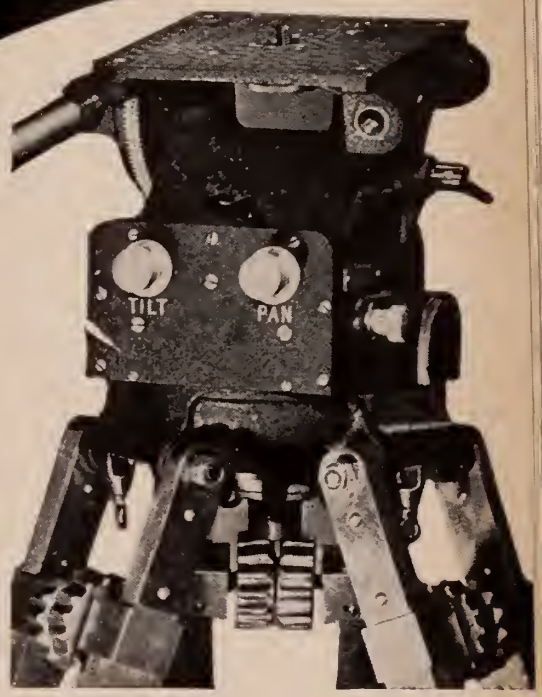
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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

HENRY PROVISOR • EDITOR

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"CINE CAPSULES"

THE BROWNISH tinge frequently seen in home-processed films is usually caused by insufficient washing between solutions. Ten minutes for each wash is a safe minimum for best results, with a little extra following the bleach.

* * *

THE PRACTICE of keeping a movie camera in a case when not is use is particularly important at the seaside. The salt air is harmful to the metal parts and is none too good for the lens if left exposed. Dust from the sand is also bad stuff to have around if the camera is not protected.

* * *

VERY FAST film is more grainy than medium fast film. Therefore, it should only be used when poor light conditions make it necessary.

* * *

WHEN USING a diffusing device such as frosted glass, cheesecloth, etc., with artificial light, the strength of the light is reduced and allowance must be made for this; open the lens aperture wider.

* * *

WHEN TAKING shots into a mirror it is best to use a mirror silvered on the front, or else a good metal mirror. In this way unwanted reflections from the glass are avoided.

* * *

PAINT FOR white screen surface:
4 oz. Stick glue
4 oz. Glycerine
8 oz. Zinc Oxide
¼ gal. Water
Soak glue in water overnight. Then heat and stir in other ingredients. Apply hot, to canvas or heavy cloth, with brush. Stretch until dry. This will cover about 25 square feet.

* * *

IF A ROOM is too small to get a large enough field even when using a wide-angle lens, shooting into a mirror at an angle will give added length, to the extent of the distance of the mirror from the camera. Turn film so that emulsion is on reverse side after processing.

* * *

TWO THINGS to remember when taking close-ups are: The closer the subject is to the camera (1) the shorter the depth of field, and therefore focussing must be more accurate; (2) the greater the correction required for viewfinder parallax.

* * *

CLUB NEWS

NEWARK, N.J. N.J., Vailsburg Cine Club is filming, as a club project, an educational film on the manufacture of ceramics. In order to compare screening quality, color rendition, etc., the film will be shot in both 8 and 16mm. A great deal of the film will be shot in close-up, showing the work on the ceramics.

BAY CITY. Michigan Movie Club was host to the Michigan Council of Amateur Movie Clubs annual convention, held this year at Bay City. The following council officers were elected for this year· President, Kobe Vander-Molen, Kalamazoo; First Vice-president, Howard Yost, Grand Rapids; Second Vice-president, Roger Lorenzen, Niles; Secretary, Theodore Franke, Muskegon; Treasurer, Merrit Bisel, Grand Rapids. Officers were installed by Cornelius Rynbrand, Kalamazoo, founder of the Council.

Winners of the Keystone Awards for the Inter-Hospital Competition sponsored by Volunteer Service Photographers were·

Black & White

First Prize: "Traction," Linton B. Salmon, Bronx VA Hospital.

Second Prize: No title, Kurt Levin, Alumnus.

Third Prize: "Potter's Wheel," Leong J. Chun, Bronx VA Hospital.

FILMS SHOWN

KANSAS CITY, Mo., 8-16 Home Movie Makers: "Fashion Fair," by Robert Altman. **LOS ANGELES** Cinema Club: "Mokil," by Conrad Bentzen, Melvin Sloan and Joseph Weckler. Dr. Weckler and Conrad Bentzen were sent out as a team to do an ethnological study of the tiny atoll of Mokil. As part of the project, they made this film, dealing with certain aspects of their research. In documentary style, it dramatizes the social problems of the people of the atoll. In the ten months they spent on the atoll, these men were in complete isolation from the outside world. On their return to the U.S., the film was completed at the Department of Cinema at the University of Southern California. The film was three years in the making.

PETALUMA, Calif. Cinema Club: "The Kresky Story," by Lee Bacon. **NEW YORK CITY** 8mm Motion Picture Club: "Red Skis," a film of Switzerland by Ann Meuer, and "The Silent Alarm" by Ernie Kremer. **CALGARY,** Canada, Amateur Motion Picture Club: "Frontiersman," 1000 foot Kodachrome by Rev. E. J. Heuer of Edmonton.

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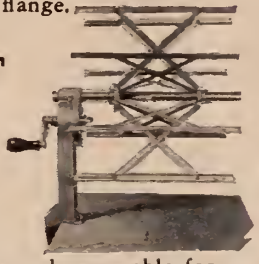
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Movie of the month

★★★ ***QUEST FOR GOLD,*** by Charles L. Howard. Two hundred feet, Kodachrome.

This film was made for children—with child actors—and packs a humorous and dramatic wallop rarely found in amateur films. That is why it is the Movie of the Month.

Here is the story:

Time—right now in a seaside town in California. Cast— Grandpa and his grandchildren; a murderous band of pirates; the fighting crew of a Yankee Clipper.

The first sequence opens with Grandpa—as spry as a seafaring man as we have ever seen—making his way to see his grandchildren. He has just hit the beach and when the children catch sight of him, a thousand questions are flung in his direction.

"How about a story, Grandpa?"

The next shot begins with a long shot of Grandpa surrounded by all the children. As he begins his story, the film is cut to a shot of Mother hanging the wash. As she pins up a large blue apron, the billowing sails of a pirate ship wallowing in the swell, fills the frame and the action starts.

The pirate ship has just attacked an innocent merchantman. But although the "good" sailors are firing like mad, it is a losing battle. With rapid cuts from the pirate gun crew to the disintegrating merchantman, the battle is soon over and the ship is boarded by the pirates. They capture the entire crew, and our heroine.



The realism of this sequence is heightened by rapid alternating shots of the smoking cannon, to the splintering timbers of the windjammer. Cause and effect, used here repeatedly, make for immediate emphasis and of course instant understanding of what is happening.

The loot is transferred to the sandy shore of an island, and in true pirate fashion, is buried in a massive sea-chest. The pirate captain, no man to buck tradition, kills his landing party to a man, and prepares to return to the ship.

But in the meantime—

A Yankee Clipper appears on the horizon, attacks the pirate ship, and another battle is joined. After a hot exchange the pirate ship is overcome, and as evening sets in, the skull and cross-bones sinks beneath the waves.

The captain of the Yankee Clipper is the fiancee of the captured girl—naturally—so he takes a few men and makes for the beach. The pirate draws his cutlass—the captain draws his, and naturally the pirate is killed, but



he dies like a man. The girl is rescued and the sequence ends.

The scenes shot on the beach, and the battle sequences are superb. It is amazing what can be done with a few model ships, imagination, and good camera work. Mr. Howard made the battle scenes very authentic, from all points of view.

To get on with the story. The film cuts back to Grandpa who is telling the story, surrounded by his grandchildren. But now, he is evidently faced with the Big Question.

"Is it true, Grandpa? Did they really bury the treasure right here on the beach?"

Grandpa is no fool, but when he claims that the treasure trove is nearby, and produces a pirate map to mark the spot, one can just sit back and hope for the best.

The children follow the directions of the map, run down to the beach and dig up the old chest.

When they open it, they find a treasure all right—but not the kind they expect. There are heaps of candy and toffee and chocolate dollars, and many things which make a little boy and little girl happy. The children accept this, the story ends, and everyone is satisfied.

Mr. Howard has used a very cooperative cast—the children of course. They are at their best when they play the parts of the pirates and the sailors of the merchantman. For them, it

• See "MOVIE" on Page 243

What makes the Turret Story *Dramatic?*



Yvar 16mm F/2.8 Visifocus* Lens



Switar 1" F/1.4 Compass Focus Lens

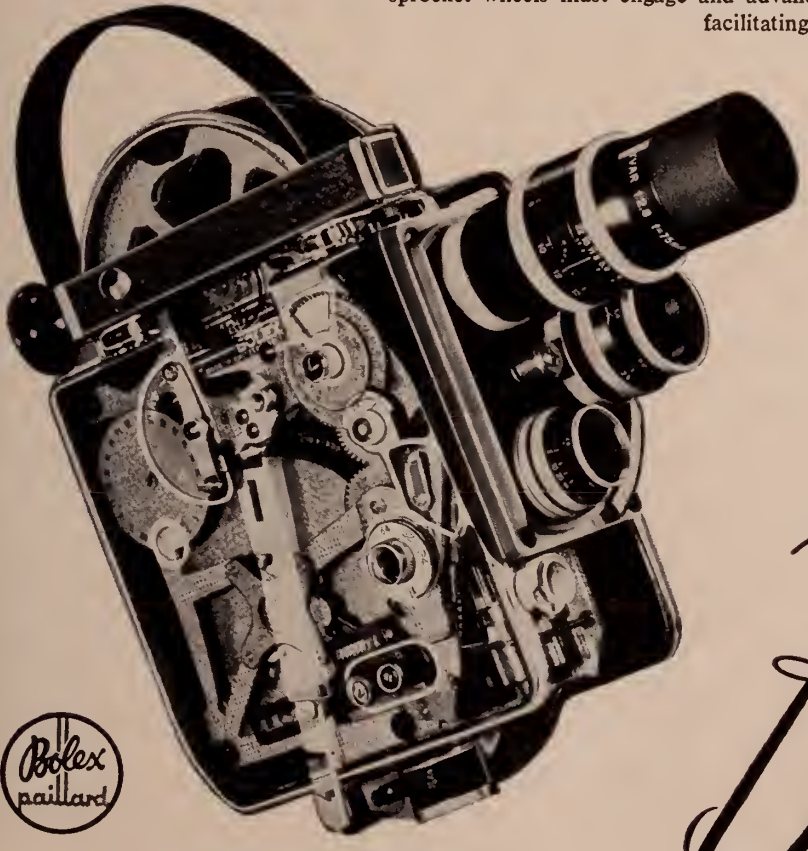


Yvar 3" F/2.8 Telephoto Visifocus* Lens

Your skill is more important than the equipment you use — good tools alone never yet made a good craftsman. But with skill comes pride of ownership and faith in the finer tools of the movie-makers craft. Because your movie camera is an extension of yourself, its operation and mechanism must be smooth and flawless — its design must integrate each component part into a unit of the highest efficiency.

A turret camera undoubtedly aids your movie making — giving your films dramatic dash and sparkle. Your filming themes know no limits — the wide vista — the middle distance and on to the far hills. With three lenses, your filming tempo keeps pace with the dynamic action of junior at play, the family vacation and sports afield. A turret type camera is the one most desired by movie makers. But top performance from a turret and its lenses, however good, can only be expected if the camera mechanism and design is of comparable quality.

Fine lenses should fit a turret of high accuracy — the shutter must operate consistently at each and every setting — a rugged spring-motor must maintain constant speed — the claw and sprocket wheels must engage and advance the film precisely. And the accessory features, facilitating finer films, must also match the same high standards.



Bolex movie cameras more than measure up to these demands. Bolex brings more than four generations of Swiss precision manufacture of spring-wound mechanisms and optical instruments to produce the ultimate in movie-making equipment.

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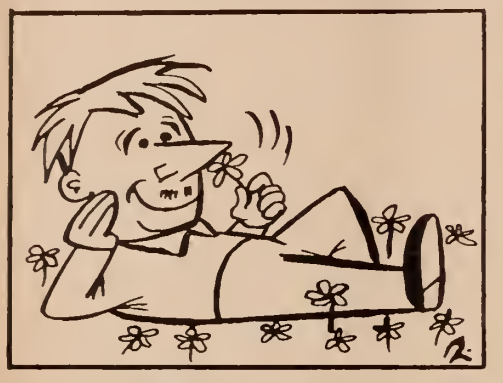
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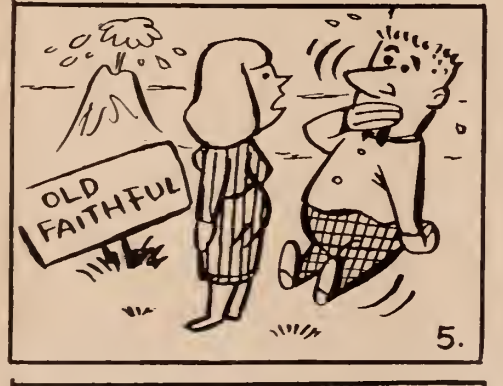
home movies - - - july, 1951
PUBLISHED IN HOLLYWOOD













IDEAS

FOR VACATION FILMING . . .

What and How to Shoot

ONE of the most entertaining ways in which to tie-in vacation shots is a running gag that is shown at fairly frequent intervals and finally ends up with a smashing and often unexpected climax. The clever and imaginative filmer will be able to add the professional touch of humor and human interest to his vacation reel by planning such a running gag. Here are some suggestions, upon which amateurs may make their own adaptations to fit individual conditions:

* * *

GIRL AND A HOT DOG One filmer won praise and laughter for his running gag of a girl eating a hot dog, which ran throughout a scenic picture. Gag shots were cleverly intercut at intervals to balance the preponderance of strictly pictorial material. These shots—all in close-up from a low angle—of the girl eating a frankfurter sandwich were a contrasting note to the many scenes wherein delicious food was shown, as for instance, the preparing of meals by the entire party as they camped along the way; or the fine shots of a New England clam bake. In the latter case, as others in the party were shown enjoying an appetizing meal, this girl was shown eating a hot dog. These were all tight close-ups and were probably filmed after return from the trip.

* * *

A LAZY UNCLE Lazy "Uncle Gus" was shown throughout another vacation reel, always in a comfortable position requiring no activity whatever. When others fished, swam, hiked or rowed a boat, Uncle Gus invariable refused to participate and usually found a soft spot in which to lie and smell the beautiful flowers. Finally, at the end of the film, someone calls to him to stir from his repose. Surprisingly, he jumps up with great animation and strides out of the scene. He is next discovered at the table voraciously devouring food.

* * *

THE WATCHFUL CAPITALIST A youngster in the vacation party is Johnny-on-the spot when Dad, a somewhat absent-minded fellow, loses his keys, his spectacles, his wrist watch, etc., and always produces the desired article to claim a reward. Finally she is shown with her piles of small change garnered in this way. On the way home, however, Dad finds he has spent all his money and hasn't enough to buy gas. So he "borrows" back from his youngster, completely cleaning her out.

* * *

TROUBLE WITH CONTAINERS The idea of being without proper opening devices to get at the contents of bottles and cans is a useful one for creating a running gag. A dull and useless can-opener has a man fit to be tied, as he is shown in various quick shots running through a vacation picture sequence, trying to get at the food. Finally his own youngster, or one borrowed from a neighboring camp, comes into the picture and quickly opens the can, leaving the inept man a trifle stunned.

* * *

THE CALL FOR HELP A youngster's frequently recurrent need for rest room facilities offers another amusing opportunity for a running gag. No matter where the family finds itself, the youngster sidles up to Dad or Mother and whispers. First time this is done, the parent should take the kiddie by the hand and go into the proper little building. Thereafter, all that's necessary for a laugh is to have the child whisper in the ear of his Dad or Mother and the two of them hurry out of the scene, possibly in fast motion.

* * *

THE SPOUSE WHO WORRIES The wife who worries whether things are all right at home offers a type of running gag that will also help to give continuity to vacation films. On the way to their destination, the gag is first established by having the wife ask her husband is he remembered to put out plenty of food for the dog. He answers "Yes."

When husband is far up a hiking trail, or perhaps on a mountain peak, the wife calls to him, but he doesn't hear what she says so he comes back down a ways. She has asked if he remembered to tell the milkman to stop deliveries. "Yes," he says patiently, but with mounting ire.

Just as he is in the midst of fishing, where silence is golden, she comes beating through the bush and asks loudly, "Did you tell the delivery boy to stop the paper while we're away?" He is hard put to give a civil answer.

If they happen to be where a nice waterfall is running, or perhaps in Yellowstone for "Old Faithful" geyser, as they look at the natural phenomenon she is reminded to ask if he remembered to turn off the water heater.

As a climax to the gag, he asks her if she remembered to put in the first aid

• See "VACATION" on Page 249

keep those

Happy Moments

Alive!



SUMMERTIME is fun time! Beach parties . . . picnics . . . week-end outings—all brimming over with happy outdoor moments that can be kept alive throughout the year with movies—preserved in all their gay, natural color. It's so easy to take movies with a Revere. If you can take snapshots you can operate this simple-to-use movie camera. Your dealer will be happy to show you his wide selection of Revere 8 mm and 16 mm cameras and projectors. See them today!

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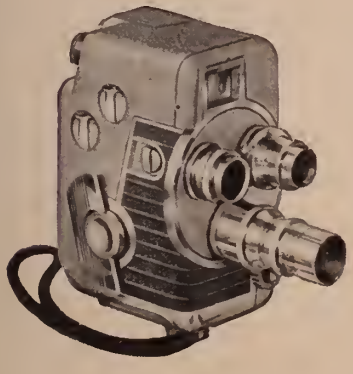
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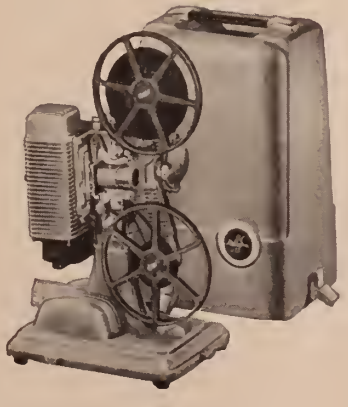
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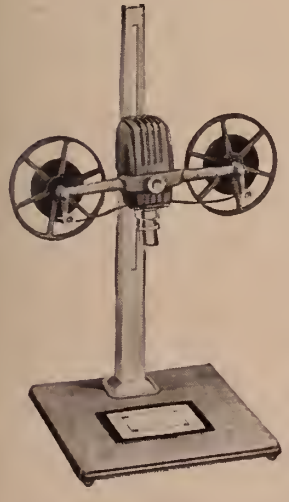
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Complete with Diaversal paper and everything needed for making enlargements.

Revere

CINÉ EQUIPMENT



Bergen and Friend Charlie check Eyemo 35mm camera before leaving for Europe.

All this when a movie camera was a novelty in the hands of a traveller.

Today Edgar Bergen has proven that he is a fine movie technician and can compete with professional cameramen.

Last year he made a personal travelogue of his trip to Scandinavia, using 16mm Kodachrome. When it was finished, the picture was something more than the ordinary travel record. Charlie, and Mortimer Snerd were the central characters, and the picture concerned the search for a wealthy uncle living somewhere in Norway.

"So what?" you say.

Just this. After poking into every nook and cranny of Scandinavia and finally finding the uncle who didn't have a dime, after all, the picture ends. But when it was screened, it was one of the finest records ever made of Norway and Sweden.

It was so good that Warner Brothers purchased the footage, blew it up to 35mm and made prints for national distribution in Technicolor.

So he must have something on the ball.

Speaking to him a few days ago, this reporter had the opportunity of

• See "BERGEN" on Page 243

BERGEN is an amateur . . .

With thirty years of cine filming experience, he advises amateurs to "think, shoot, and cut."

by LORRAINE HARTLEY

IT WAS Saturday night in the small town of Decatur, Michigan, and it was 1918; the scene was a small movie theatre on Main Street.

The piano player was working furiously, but the impatient audience were hooting and whistling and stamping their feet.

The projectionist had his hands full too. Fifteen minutes had already gone by, and the second reel had not been threaded because he had trouble with the machine.

But the fair-haired projectionist was as calm as a twelve-year-old boy can be, under the circumstances.

It was Bergen.

A week later, in Decatur, a large warehouse situated on the edge of town burned brightly. And on the spot, cranking an old 35mm Universal motion picture camera, was a blond boy taking pictures. He shipped the pictures to the Pathe newsreel office that night by fast passenger train, but the films were never used.

It was Bergen again of course, and he had an angle. He knew the shots could never interest a universal audience, but he knew also that the newsreel laboratory would develop his films and send him fresh stock at no charge.

And that is how it all began with Bergen.

From then onwards, he was never without a motion picture camera. He took a camera with him on his trips to Europe when vaudeville was still very popular. He shot pictures in England, Norway, Russia, France and Germany when he toured these countries as an entertainer, and gained a great deal of movie experience in this way.

Tape recordings are made on professional equipment.



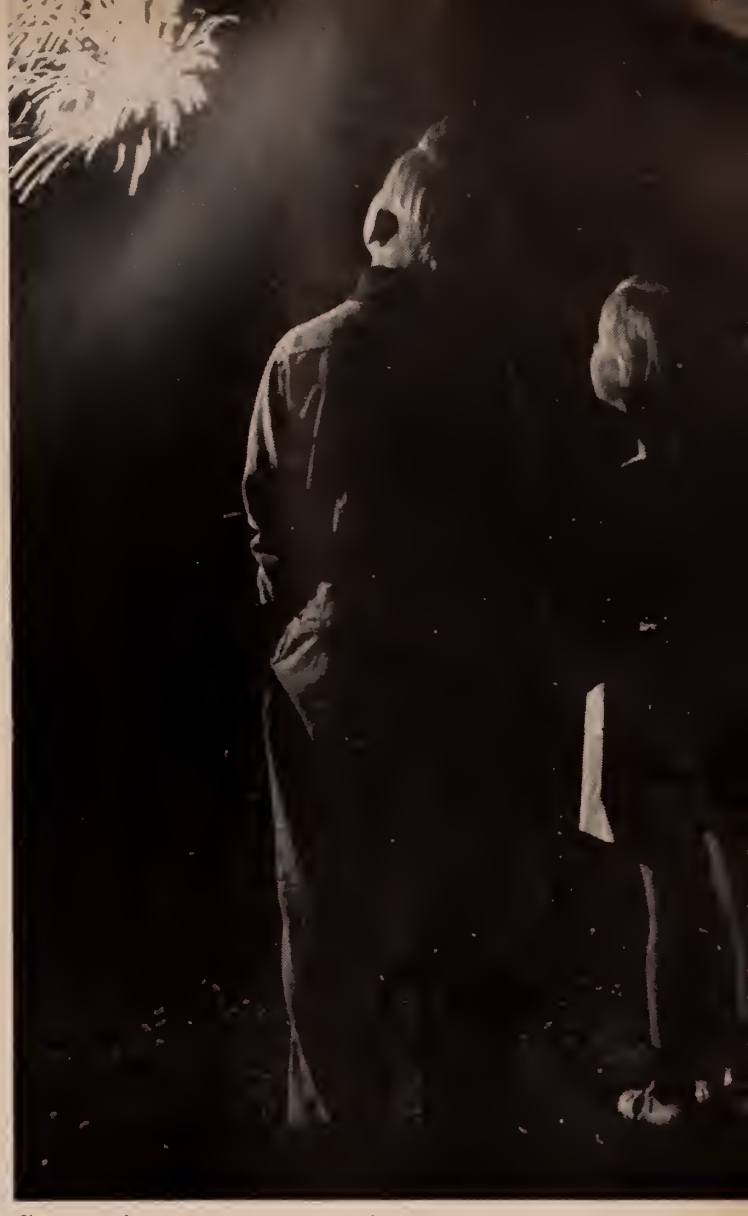
THE GLORIOUS FOURTH
2 Independence-Day Scripts

An easy-to-shoot reel telling how Mother almost forgot to celebrate the Fourth

by ROBERT LEE BEHME

July 4th! A real holiday! The adults call it Independence Day, the anniversary of America's liberty, and the children consider it a "fun and fireworks" day. However, with guests, extra mouths to feed, firecrackers to watch and food to prepare, Mother is not certain that the day means either liberty or independence.

If the relatives gather at home for the 4th, it is probably the one day Mother works harder than ever. This is the theme of Home Movies' *special July 4th script outline.* Home Movies *hopes that it will highlight Mother's hard work, so that it will become more fun for the cameraman, the actors —and most of all, Mother.*



Shoot at 8 f.p.s., with lens wide open for shots like this.

THE 4TH is a day when the family gathers together around the family table; and is a time when the camera can tell a wonderful holiday story. Such an occasion is ready game for the active cameraman.

Family holiday traditions differ in each section of America so that the script has been prepared in outline form to allow the cameraman to change it to fit his individual needs. The script-outline has been divided into four sections. In each section the plot is listed first, then a suggested shooting script. The shooting script may be followed exactly, or it may be altered to fit cast and story needs, but here it is, happy shooting—and may Mother have a happy 4th of July in spite of it all . . .

Independence Day for Mother

The Biggest Shot on the 4th is Mother

I. *PLOT:* Mother, Father and Junior are having breakfast on the morning of the 4th of July. Junior and Dad are going outside to shoot off some firecrackers when they have finished breakfast. Junior has a big rocket which he wants to shoot, but Dad cautions him and tells him it must wait until night. Mother cannot enter the fun; she has to get a huge meal for guests.

Shooting Script:

Open with a close-up of rocket held in Junior's hand. Cut to medium shot of the family eating breakfast. Close-up of Junior as he speaks, "May I shoot this now?" Close-up of Dad as he speaks, "That will have to wait until dark." Cut to medium shot of table as they finish eating and rush outside. Cut to medium shot of Mother as she begins to prepare huge dinner for guests. (If possible, include several close-ups of Mother's hands as she picks various things from the cupboard such as flour, rice, sugar, etc.)

II. *PLOT:* Father and Junior are shooting fireworks as the guests arrive. Dad and Junior greet them while Mother is busy in the kitchen finishing meal. Junior shows them his big rocket. Dad reminds him that it will have to wait until dark. Dad and guests relax in sunshine while Mother works on in the kitchen.

Shooting Script:

Open with medium shot from behind Dad and Junior, showing them lighting a firecracker as a car drives up in front of the house. Dad and Junior greet guests. Close-up of Dad as he welcomes them. Cut to medium shot of Mother in kitchen slaving over stove. Cut to medium shot of Mother in kitchen slaving over stove. Cut to medium shot of Dad and guests as Junior shows them his rocket. Close-up of Dad as he speaks, "I told you to save that for tonight." (If desired, the cameraman may add as much footage as possible of Dad, Junior and family guests shooting fireworks.) Cut to medium shot of guests relaxing in lawn chairs, swings, etc. Cut to medium shot of Mother still working in kitchen.

III. *PLOT:* Mother announces dinner. Everyone rushes for table. Junior tries to bring rocket to table, but is told to leave it someplace. He leaves it on the sofa in the living room. Guests eat dinner as Mother serves the meal. After dinner, guests go back outside. Mother washes dishes.

Shooting Script:

Open with medium shot of Dad, Junior and guests relaxing in backyard. Cut to medium shot of Mother at back door. Cut to close-up as she speaks, "Dinner is ready." Cut to medium shot of guests as they hear and begin to get up. Cut to several close-ups of faces as they think about the wonderful meal (opportunity for mugging for would-be comedians.) Cut to medium

• See "FOURTH" on Page 251



A six-inch trout looks like a whale.



Flying squirrel fills the frame

Blossom sequences are good for detail.



MOVIES superb... at seven inches

Want a new movie thrill? Try close-up shots of small subjects and animals who live in a unique world all their own. It isn't easy, but it's fun.

by BILL VINTON

SOME THINGS start off on the wrong foot. They pick up a name that settles onto them like a fog, restricting them to only limited use. A home movie titler, for instance. "MOVIE TITLER"—what is it for?

To make movie titles, of course, what else? See what I mean? You buy one and there it sits on the shelf until you get ready to make titles. Mine started that way, but now there are times that I almost forget that I bought it for title making.

It came equipped with a sheaf of mottled green paper on which I could type titles. They were adequate, either in black and white or in color. We "graduated" from this to hand lettered titles, then to water color sketches, then we went "natural" and lettered the titles on clear plastic, backed with an autumn leaf—grasses—pressed flowers—all with suitably contrasting backgrounds.

Then we got dramatic, running out of words and plastic—we cut off the frame that held the titles, measured the exact seven inches from titler lens to subject and started through the garden of flowers. We got around the depth of focus limitations by centering the interest at the exact seven inch point and letting other blooms show blurred.

Close-up MOVIES of flowers? That's right—and effective in two ways. First as detail shots cut into general views of the garden and then, particularly in the case of spring wild flowers, the movement of the blooms in a light breeze was so effective that on calm days, we have done a bit of blowing ourselves. Movies of bees working over apple blossoms adds tremendously to the interest of general orchard shots.

We also have captured cool, fresh color shots in the garden right after a shower, with rain drops still on the blooms—the mercury-like drops on the iris leaves — they are delightful. Rain or shine, the whole garden lives for us all year.

In the meantime, my poor titler suffered another amputation. I cut off the lens mount with a hack saw. This slips into the movie carrying case, along with a seven inch measure. Now a fishing sequence starts with tying on a brilliant fly, or Junior trying to catch up with the squirming of a worm—then the usual shots of playing the fish and can end with a fishy portrait. Pst-t-tt! A barely legal six-inch brook trout is so long that at seven inches distance, you have to "pan" a little to show all of him. Just be sure that no six-inch rule gets into your picture and on the screen, it looks tremendous. A photo-assist to those fish stories!

Just lately, the kids found three baby flying squirrels. Without the titler lens, the process of feeding them with a medicine dropper would hardly register—but at seven inches the results are delightful.

You've been taking movies from six-feet to infinity—now move into the seven-inch range and you've got an entirely new world to work in.

We have another unique use for all this stuff. We fasten the title holder back onto the frame—bolt the lens mount back into place and there we are, all set to make a few titles—but we don't use it much, that way!



Balance the light evenly on a shot like this and don't overexpose the white cake. Shoot from above for the most efficient shot.

Something old - Something new

Shoot a wedding film for fun or profit—here's a play by play analysis on how to do it.

by LEE EDWARDS

SPRING MAY be the time when a young man's fancy lightly turns to thoughts of love but June is the month when the young lady makes the fellow back up his springtime promises. June brides are quick to cash in the springtime promises and turn them into wedding bells.

It was in June that my next door neighbor planned her wedding and asked me to shoot the movies. I was forewarned and it was lucky for I was able to begin planning my shots at the time when the wedding plans were budding. I was able to record amore complete story of the event by starting my filming with the first plans. It made a better story than I would have gotten with shots of the wedding alone.

I opened my story with a close-up of the wedding announcement as it was held in the bride-elect's hand. After a short shot of the announcement she placed the invitation in an envelope and I cut to a medium shot showing her mailing invitations.

For the next few days I followed the bride as she attended to the necessary preliminaries. I photographed her as she set out to buy a gown. A series of short scenes showed her looking over various gowns in the store. After a shot of each gown she would shake her head no. After looking over each gown she finally found the one she wanted.

By shooting these scenes before the wedding I was able to include the humorous and important aspects which later on proved so important to my story. I was with the bride-elect as she picked out her wedding band. In a series of medium and close-ups I showed her in the jewelers shop picking out the pattern.

The bride and groom were photographed sitting on the floor going over travel folders pondering their honeymoon spot. I shot a close-up of their fingers as they traced the trip on the

• See "WEDDING" on Page 250



Take an angle shot from the balcony and then include the bouquet throwing sequence.

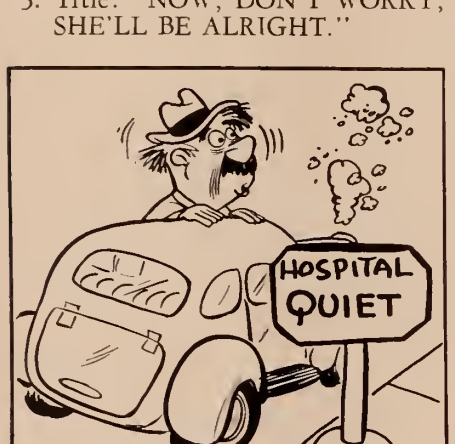


Backyard Movies

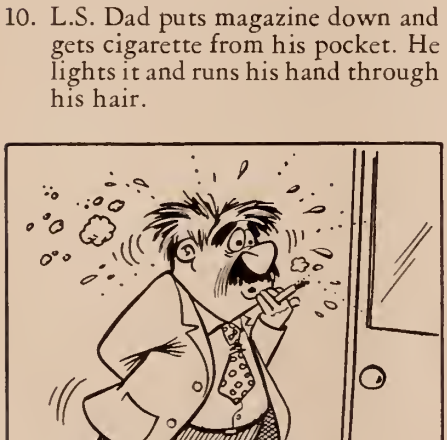
Here are two simple scripts requiring little footage—They can be made in an hour with ease.

Scene

1. L.S. Automobile racing down road and around the corner.
2. M.S. Sign post on curb. (HOSPITAL QUIET). Automobile skids to a stop next to it.
3. Title: "SURPRISE PACKAGE."
4. M.S. Dad and nurse walk out of door and into waiting room. Dad's hair is mussed, and he looks tired. Nurse pats him on the shoulder and smiling says . . .
5. Title: "NOW, DON'T WORRY, SHE'LL BE ALRIGHT."



6. M.S. Nurse smiles sympathetically at Dad and walks back through the door. Dad watches her leave, then walks off-stage to the right.
7. L.S. Dad walks up to a couch and sits down.
8. M.S. Dad picks up magazine from table and tries to read.
9. C.U. MAGAZINE (It is upside down.)
10. L.S. Dad puts magazine down and gets cigarette from his pocket. He lights it and runs his hand through his hair.





11. L.S. Dad gets up from couch and begins pacing the floor. He wipes his forehead with his handkerchief.
12. C.U. Dad's feet pacing back and forth.
13. C.U. ASH TRAY WITH A COUPLE OF CIGARETTE BUTTS IN IT.
14. C.U. Dad's feet pacing the floor.
15. Title: "ONE HOUR LATER."
16. C.U. Dad's feet pacing the floor.
17. C.U. ASH TRAY FILLED WITH HALF SMOKED CIGARETTES. THE TOP CIGARETTE IS STILL BURNING.
18. L.S. Dad still pacing, looks at his watch. He is smoking another cigarette.
19. C.U. Door leading to the other room opens and nurse sticks her head through. She looks directly into Camera and say's with a smile . . .
20. Title: "MR. BERTINO, WAIT'LL YOU SEE YOUR SURPRISE PACKAGE."
21. C.U. Dad looks into camera expectantly.
22. M.S. Door of other room opens wider. Mother dog and five little puppies (All a different species of dog.) enter room.
23. C.U. Dad looking down into camera with pleased smile.
24. M.S. Dad patting Mother dog on the head.
25. L.S. Dad and Mother dog, followed by puppies, go out the front door.
26. M.S. Nurse hangs sign on door of waiting room and goes in. She closes door.
27. C.U. Sign on door say's "THE END."

SUPER SERVICE

Scene: Service Station.

CHARACTERS

LADY MOTORIST

SERVICE STATION ATTENDANT

1. M.S. Lady motorist drives into a service station. Attendant comes running.
2. C.U. Attendant greets lady cheerfully.
3. Title. "GAS?"
4. C.U. Lady shakes her head.
5. Title. "CHECK EVERYTHING, PLEASE!"
6. M.S. Attendant, busy checking oil, water, and battery.
7. C.U. Dog pokes his head out of a window, barks at attendant.
8. C.U. Attendant reports to lady:
9. Title: "ALL O.K., LADY!"
10. C.U. Lady smiles.
11. Title. "YOU FORGOT THE TIRES!"
12. C.U. Attendant nods head.
13. M.S. Attendant as he checks tires.
14. C.U. Lady, leaning out of window.
15. Title: "THE WINDOWS!"
16. M.S. Attendant washes windows.
17. C.U. Fido still barking.
18. C.U. Attendant comes up to lady, she speaks:
19. C.U. "A MAP, PLEASE!"
20. M.S. Still smiling, he brings map.
21. C.U. Lady, holding out a bowl.
22. Title: "ONE MORE THING—A DRINK FOR FIDO!"
23. M.S. Attendant, in despair, throws down his cap and stomps on it.
24. C.U. Fido barks at attendant.

BACKYARD MOVIE

Good Color Enlargements From 8, 16, and 35mm.

by C. ROY SNYDER (Major USAF. ret.)

I have been a color photo fan for a number of years and I have heard people acclaim their disappointment after receiving color prints made from their color transparencies. These same transparencies when shown through a projector on a screen, show up beautifully and color faults do not appear as objectionable as they do when concentrated to an area of about 1/200 the size of the picture as seen on the screen. I have made quite a study of the 8 and 16mm shots which I sent in for enlargements and I would like to pass along the most pertinent facts which I have found. These facts and some hints will help in the selection of all color transparencies whether they be 8mm or larger. My experience has been with Ansco Printon, although, I believe the same precautions should be taken into consideration when selection is made for other color enlarging materials.

I understand that all color enlarging studios use a master which is about as perfect as a color transparency can be. This master is used in the selection of

• See "COLOR" on Page 254

Synchro-Sound for the amateur..

Uses of perforated celluloid tape in making perfectly synchronized movies—a new system.

(IN THREE PARTS—PART TWO)

By GEORGE W. CUSHMAN, S.S.C

ILLUSTRATIONS BY THE AUTHOR



Recorder coupled to comero by speciol shoft and sprocket.

(Editor's Note: This is the second of three articles describing how to synchronize a magnetic tape recorder with an 8 or 16mm motion picture camera and projector. Last month the author described the system in general, pointing out its many advantages, possibilities and variations. This month he tells how to buid a tape recorder for synchronizing with the camera. In the concluding installment next month he will describe several usable gadgets and accessories which improve the system and make it easier to use. Back copies of last month's issue are still available at 25c each postpaid.)

IN LAST MONTH'S article we discussed the system briefly, mentioning how we employ the use of 16mm double perforated magnetic film and split it to 8mm, running it through the recorder at the standard silent picture speed of 4.8 inches per second (for 16mm film).

We pointed out that by having both the picture film and the magnetic film run at identical speeds, perfect synchronization is assured.

Not only do these two films run at identical speeds, but they also must run at constant speeds if the sound is to maintain good quality. In order that we could be assured of a constant speed, we built our recorder around a synchronous motor.

Synchronous motors are from two to three times more expensive than the average small motor, but for this use the extra expense is "must." The speed and performance of synchronous motors is governed by the number of cycles in the electric current, and the revolutions per minute are always divisible by the cycles in the current.

On a 60 cycle alternating current, which is found in most parts of the country, synchronous motors usually run 1800 or 3600 cycles per minute. In our recorder we employ a synchronous motor which revolves 1800 times per minute.

As most amateurs know, the film in a 16mm camera or projector runs at a standard silent speed of 16 frames per second. This speed is usually obtained by a sprocket wheel having eight sprockets and turning twice per second, thus giving the film its speed of 16 frames per second. This amounts to the sprocket wheel turning 120 times per minute.

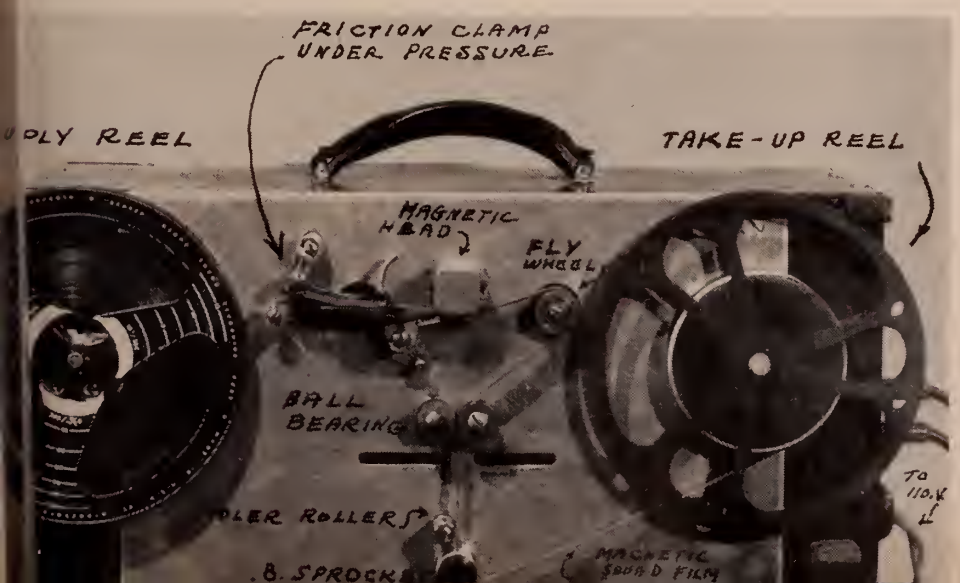
Thus, the first problem in constructing the tape recorder (which in our case drives the camera and/or projector) is to gear down the speed of the motor from 1800 r.p.m. to 120 r.p.m. This was accomplished by employing a worm gear on the motor shaft and a corresponding cog gear on the main shaft. As a result, the motor turns at 1800 r.p.m. which is its standard speed, and the shaft turns at 120 r.p.m. It connects to the 8 frame on the camera or projector, which gives the required constant, steady speed of 16 frames per second.

Our motor is of 1/75 horsepower, and is ample for turning the load described here. Synchronous motors of 1/75 horsepower appear to be more powerful than the familiar ¼ horsepower induction motors so often used on lathes, power saws, etc. Actually this is not so, but synchronous motors start instantly, taking less than 1/10 of a second to achieve their full speed. They are extremely powerful for their size and rated horsepower, and it takes a heavy load to even slow them down, much less stop them.

Some workers will want to shoot their pictures and sound at the standard sound picture speed of 24 frames per second. This is necessary if projection sound-on-film prints are to be made from the finished film. Also, the sound quality will be improved at the faster speed.

It is a very simple matter to change this speed. The cog gear is simply removed and another gear substituted in its place. For the benefit of those who

• See "SOUND" on Page 245



Front view of recorder showing final assembly.

VACATIO

Motorcycles

Normally, the most energetic sport I go in for (outside of dominoes) is football watching. I'm usually sedentary, but I've stumbled upon what seems to be the most photographic active summer sport in America.

I refer to motorcycle races and hill climbs. The motorcycle clubs, scattered all over the country, have races and on weekends, the hills are loaded with the buzzing machines tearing up the landscapes. As I said, I don't go in for the sport. I'm a sideline spectator, but sideline sitting has paid off in some spectacular shots. I've got powerful shots of the boys and girls as they battle their machines up the steep hills or around sharp turns.

By shooting from a low angle, with a telephoto lens to keep true perspective, I've gotten some terrific shots of the bikes as they tear up the hills, only to fall over spinning and throwing dirt as they careen out of control at the wary spectators.



There is little need for script-like planned continuity in these films. True, you have to have a story, but the race is really the story. Let things happen—don't plan too closely. Before the race, I shoot a few shots of the drivers as they warm up their machines. these shots include some footage of the drivers tinkering with wrenches and making some last minute repairs, but I keep the scenes short and use the shots only to round out the real thrills in the actual events.

By stationing myself near the top of the hill, or in the case of a race, at the toughest turn, I can sit and wait for the action to come to me. I have found that by running all over the course to spots where the action had just occurred, I missed the best shots.

When I pan, I keep the machine in the rear half of the frame to give a more intense feeling of movement. As the race nears the close, I station myself at the finish line to shoot the winner—then I rush to the winners' circle to shoot the winner as he receives his just rewards—a huge trophy and a big kiss. As one who has filmed motorcycle races before, I'd like to say that the kisses seem to mean more than the trophies—(*By Gerald Hall, Palo Alto, Calif.*)

Carry Along the Landscapes

No matter where you place a camera to shoot landscapes, nature just isn't much help. Too doggone much of the scenery as designed by Mother Nature is bleak and compositionally bad. Shooting good landscapes usually means the cameraman has to get out and give nature a hand.

I find that a trick which Hollywood cameramen use helps greatly in bringing back the best landscape shots. The Hollywood cinematographer carries along a small square box in the rear of his car. When he finds a spot which may have good mood, but lacks, let's say, foreground and framing interest, he sets up the box in the foreground. He then piles it full of small rocks and a shrub (which often times he also has brought along). The box is set in the proper spot in the foreground. The camera is arranged so that the pile of rocks and shrubs are seen in the frame, but not the box.

To frame the top of the picture, he takes a small tree branch, complete with leaves, and attaches it to a light stand. The leaves are placed so that they frame the top of the picture to hide a bleak, bald sky. These props are simple to use and easy to carry inthe trunk of any car. They need not interfere with luggage or spare tires, and I have found that they pay off handsomely in better pictorial compositions.—*By George Rose, Easton, Pa.*)

Beach Title Backgrounds

Our summer holidays are spent in soaking up the sun on the Oregon beaches. Each year I shoot our vacation frolics at the beach towns and this year I wanted to get some unusual title backgrounds for my holiday films. I finally decided upon the use of regular beach sport equipment for them.

I opened the film with a close-up of a huge red and white beach ball. As the film opened, the title had been lettered on the beach ball. It read: "The Robinson's Present . . . " The ball was then turned to show "A Week at the Seaside . . . Starring the Robinsons." The ball was again rotated until all of the screen credits were included, then the camera moved back to show a pair of hands holding the ball. The hands threw the ball and the camera quickly focused on the person catching the ball.

This opened the film on a note of activity and I changed camera angle to include a two shot of my wife and son playing with the beach ball. In this way I got right into my film without wasted space. When I ended the film, I closed with the same beack ball and the title, "The End."

I used a little different approach to my sub-titles, yet it carried the same idea. My sub-titles were lettered on beach umbrellas for all outside scenes and on hotel menus or stickers for inside sub-titles. When I put the whole reel together, I found that the use of these natural background elements added a whale of a lot of punch to my record of the holiday.—(*By Earle Quinn, San Mateo, Calif.*)

Clouds Saved the Day

The world can be bright and gay and lovely white clouds in the sky, but the moment I set up my camera to shoot, the sky becomes duller and empty.

I've gotten to the point where I don't trust the skies anymore. They have let me down too often when I need clouds for added zest in the scene, so that I'm now in the habit of bringing my own clouds along.

To do this I got a piece of optical glass just larger than my lens' field of view at about a distance of ten inches. On the upper part of the glass I airbrushed some transparent, fleecy white clouds (kept the lighting on the clouds non-directional) while the bottom of the glass was kept clear.



When I get to a spot which looks pictorially good, I whip out my camera and if the clouds have gone, I add the glass on a special rack which fastens onto my tripod and presto—I've got my own clouds.

The only worry I've found connected with this unit has been that if the glass is not placed carefully, there can be a slight reflection in the glass. This can be avoided by moving camera angle or by covering the space between the lens and glass plate with a dark cloth.—(*By Russell Starr, Butte, Mont.*)

N IDEAS

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

Paying for Vacations

Perhaps the reason I have started getting free vacations is because I am an industrial engineer, but anyone else can do the same thing. My vacations have always led to town which had new industrial plants which I wanted to see. While I was being shown through the plants, I would shoot a few feet of film of the highlights.

After returning home with the film, I would invariably receive letters requesting copies of the footage I had made at the factories on my vacation. It happened so often that I began to wonder if perhaps I could shoot enough of this footage to pay for my trips.

Last year I decided to speculate on five rolls of black and white film. I planned my trip to include three new plants, a paper pulp mill, a tool and die factory and a small cannery. I wrote ahead requesting information to give me enough data to plan a brief shooting script. Upon receipt of each letter I would plan my shooting script and write to the factory manager that I would like to shoot some movies (no charge) and that I would be there on a certain day.

Upon arrival at the plant I relied heavily upon the plant manager to show me the best shots and to give me needed information on plant procedure and method. Ninety-five per cent of my shots were made in natural lights, and most of these at stops around 3.5 although several times I did have to open to *f*/2.5.

I included many close-ups of working parts and hands to show what was happening at the plant. The films were easy to make, they did not interfere with my vacation because I was never shooting at a plant more than one day.

When I returned home, I developed my film, edited it into a story and offered it for sale. All three films were snapped up at prices from $25 to $75 which paid for our vacation. I plan to do more of the same thing next year. If I can get my vacations paid for in full, I'm for five vacations every year. —(*By Frederick Gantz, Richmond, Va.*)

Better Filming Without a Camera

The films that I shoot now have improved several hundred per cent because of the films that I haven't shot. This probably sounds like hog wash, but it is true, and it works this way:

When I get out to a location for the first time, I'd make a million mistakes and there would be a lot of stuff I would want to shoot over. My second try was always much better. I suddenly realized that I was wasting a lot of good film on practise shooting that could be done without a camera.

During the war when film was hard to get, I got into the habit of shooting the scene first in my viewfinder or through a frame made with my hands. I admit that I probably looked like a Hollywood director who had escaped from an institution, but believe me, this pre-shooting scene selection has paid off in less film wastage and better final results.

By shooting my scenes first in my mind, I rule out most of the shots which do not flow together properly. Another thing—while it sounds as if this method takes a lot of time—I find that I actually can shoot more film in less time. I know what I want before I ever start the camera—(*By Carl Reul, Providence, Rhode Island.*)

Modes of Travel

Very often I'll find myself using my camera as a notebook. I have a deep interest in trains, automobiles and motorcycles and whenever I see an unusual angle on any of these, I find that I shoot a few feet of film to jot down the idea.

Consequently, I've ended up with several hundred feet of unmatched shots of airplanes, autos, bicycles, kiddie cars, hot rods and wagons. One night, while looking over the hodgepodge of mechanical means of travel, I decided to combine them all into one commentary on man's hatred of walking.

For the next week I made an effort to include all other means of travel I had previously missed. I shot horses, milkwagons, sleds and even a pogo stick. I combined them into a single reel with a humorous running commentary and titled the reel, "When man has gotta go . . . " and found myself with a film ribbing our century of progress.—(*By Robert Ryan, Memphis, Tenn.*)

Selective Focus

Not long ago I was faced with the problem of shooting a dream-like sequence in a beautiful orchard. I wanted the center section of the frame to be sharp, yet the edges of the frame had to be out of focus and blurry.

I played with wide open stops but still kept the focus on a single plane which was still sharp on the edges. Finally, to solve my problem, I placed a sheet of window glass in front of the lens at a distance of about 8 inches. I left the center section clear, but covered the edges of the glass (within the picture area) with a thin coating of vaseline.

The sections shot through the vaseline were slightly blurry, while the center section was sharp. This worked so well for me that I have used the method since on simple landscapes where I have wanted to highlight a certain element and subdue other spots in composition.

A thin coating of vaseline will not throw the focus out far enough to be noticed, but will key the scene with specific sharp areas.—(*By Claude Lepke, Brooklyn, N.Y.*)

Improving a Golf Game

I might never have become an amateur movie hobbyist had it not been for my interest in golf. About a year ago I found myself becoming very rusty in my golf game. I was flubbing easy shots which even my wife tossed off with no trouble. I knew I was fouling up somewhere, but I had no way of telling where without going to the expense of getting some professional recommendations.

A friend of mine offered to loan me his motion picture camera to make some shots of myself in action on the golf course. He felt that by looking at the shots, I could tell whether my trouble lay in my swing, stance, wrist action or feet. By reviewing the shots, he told me, I would easily spot my trouble.

I went out to the course the next week, and fastened the camera on the tripod. At my friend's recommendation, the shots were made on slow motion speed. I teed off, putted, drove; I used an iron, a putter and niblick, all while my wife pressed the shutter button on the tripod-mounted camera.

As soon as the films were returned from the camera store, I projected them several times and watched my slowed-down actions on the screen. It was easy to spot my trouble, and I was so

• See "IDEAS" on Page 247

Choose with Confidence from This To

WHETHER you're seeking a more advanced camera to add scope to your own movie making . . . or helping a movie newcomer choose a simple and economical "first" camera—you'll find exactly the right model in this lineup of Kodak movie cameras. From the superb Cine-Kodak Special II, most versatile of all 16mm. cameras, to the new low-priced Brownie Movie Camera—there's a range of capacity to meet every movie need . . . a range of price to suit every movie bu

Which model to choose? Look ove table of features below . . . and talk it with your Kodak dealer. Then make you lection with confidence. The cameras ar *made by Kodak*—a feature that's been im tant in every phase of photography since s shots were invented.











CAMERA	SIZE FILM	MAGAZINE	ROLL	EKTAR LENS	EKTANON LENS	MINIMUM SUBJECT DISTANCE IN INCHES (AT f/8)	INDOOR-OUTDOOR EXPOSURE GUIDE	CONTINUOUS RUN	SINGLE FRAME	
CINE-KODAK SPECIAL II* f/1.4	16		√	f/1.4		12		√	√	√
CINE-KODAK SPECIAL II* f/1.9	16		√	f/1.9		12		√	√	√
CINE-KODAK ROYAL	16	√		f/1.9		12	√	√	√	
CINE-KODAK MAGAZINE 8 f/1.9	8	√			f/1.9	24	√	√		
CINE-KODAK MAGAZINE 8 f/2.7	8	√			f/2.7	52	√	√		
CINE-KODAK RELIANT f/1.9	8		√		f/1.9	12	√	√		
CINE-KODAK RELIANT f/2.7	8		√		f/2.7	52	√	√		
BROWNIE MOVIE CAMERA	8		√		f/2.7	52	√	√		

*Other features include hand cranking, forward and reverse. Masks and built-in mask slat. Interchangeable 100- and 200-foot film chambers. Variable-opening shutter. Frame counter.

†Finder shows field of 13mm. lens and 38mm. or 40mm. telephatas only.

d Lineup of Kodak Movie Cameras



ACCESSORY LENSES *Kodak Cine Ektanon Lenses:* (1) 9mm. *f*/2.7 (2) 15mm. *f*/2.7 (3) 13mm. *f*/1.9 (4) 38mm. *f*/2.8 (5) 38mm. *f*/2.5 (6) 50mm. *f*/1.6 (7) 63mm. *f*/2.7 (8) 102mm. *f*/2.7 (9) 152mm. *f*/4.5 *Kodak Cine Ektar Lenses:* (10) 15mm. *f*/2.5 (11) 25mm. *f*/1.9 (12) 25mm. *f*/1.4 (13) 40mm. *f*/1.6 (14) 63mm. *f*/2.0 (15) 102mm. *f*/2.7 (16) 152mm. *f*/4.5 (17) *Kodak Portra Lenses* (18) *Kodak Vuedar Converter, 13mm. to 9mm.* (Includes kit for converting Reliant finder to show 9mm. field) (19) *Kodak Ektar Converter, 25mm. to 15mm.*

Note: Except on the Cine-Kodak Special II Camera, which accepts lenses directly, Kodak Cine accessory lenses are attached by Kodak Cine Lens Adapters. The Type M Adapter fits lenses to the Cine-Kodak Royal Magazine Camera and to both models of the Cine-Kodak Magazine 8 Camera. The Type D Adapter fits lenses to both Reliant Cameras. Lens (1), however, can be applied directly—without adapter—to the Magazine 8 Cameras, lens (11) can be obtained in mount for direct application to these cameras, and lenses (3) and (4) can be applied directly to the Reliant Cameras.

ond			FILM METER	LENGTH OF RUN IN SECONDS WITH ONE WINDING OF MOTOR	FINDER SYSTEM				TURRET LENS MOUNT	INTERCHANGEABLE LENS MOUNT	ACCESSORY LENSES	FILTER AND OTHER ATTACHMENTS (SERIES NO.)	WEIGHT IN POUNDS	PRICE INCLUDING FEDERAL TAX	PRICE OF CASE
48	64				REFLEX FINDER	DIRECT VIEW FINDER	PARALLAX GUIDE	ADJUSTABLE TO ACCESSORY LENSES							
	√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 19	VI	9½	$1060.00	$57.50 to $80.00
	√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	VI	9½	$ 960.00	$57.50 to $80.00
	√	√	25		√	√	√		√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	V	2⅞	$ 181.00	$ 6.75 or $14.50
	√	√	52		√	√	√		√	1, 5, 6, 7, 11, 12, 13, 14, 17	V	2½	$ 155.00	$ 6.75 or $27.50
	√	√	52		√	√	†		√	1, 3, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2½	$ 127.50	$ 6.75 or $27.50
√		√	25		√	√	†		√	4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 105.00	$ 6.75 or $27.50
√		√	25		√	√	†		√	3, 4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 84.50	$ 6.75 or $27.50
		√	37		√	√				17	IV	1¾	$ 44.50	$ 3.40

Prices include Federal Tax where applicable and are subject to change without notice. Consult your dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

Building gadgets can be a hobby all by itself mainly by making things just for the fun afforded in construction. But building gadgets to supplement another hobby can be fun too and may be made to serve a real purpose.

FILM CLEANER

A simple gadget that I found to be really effective was made from a Gem razor which shortly found itself in the role of a film cleaner for 8mm film. I removed the handle from the razor and using an old strip of film as a guide, filed away the end edges of the under side of the razor (razor blade holder) until the strip of film laid in a small piece of folded cloth and clamped in the razor head slipped through easily without undue friction.

The razor head was then mounted on a block of wood which was fastened to the editing board a short distance to the right of the left rewind. A few drops of cleaning fluid on the cloth and cleaning film became an easy task.

SPLICER BRUSH

Another simple editing aid proved to be a small camel's hair brush normally employed with water colors. For a long time I blew away the scrapings from my splicer and always didn't do too good a job. I found that a small brush which had been cut away until only about a quarter of an inch of the bristles made a clean sweep of the debris thus making a better and cleaner splice. The short stiffer bristles, although still soft, removed any sticking particles and cleaned thoroughly the scraped portion of the film.

To keep this brush always at hand, I made a small clip from a piece of flat spring and slid the flat end of this clip under one edge of my splicer. By tightening the screws holding the splicer in place on the editing board, the little spring clip was always held firmly in place and my brush had a specific resting place between jobs.

EDITING AID

Two or three years ago, I found that an expansion bit came in mighty handy in making receptacles for cut lengths of film during editing. These were made of cardboard and required a great deal of work. In simplification of this earlier editing aid I substituted wood, using a piece of 1x12 of abour 12 inches long. I set my expansion bit to cut the largest hole possible (about 1⅝ inches in diameter) marked the board for the number of drillings of this size it could take, and then drilled each hole slightly deeper than the width of the film. Another piece of wood of identical size was treated in exactly the same manner and then the two pieces were hinged together. The receptacle in this form could then be folded to take up less room and also, if when editing, you have the holes filled with cut film and you decide to discontinue work for awhile, you may close the receptacle for freedom from dust and for safety by placing a piece of cardboard over the holes in the cover section and thumb tack it in place, then close the unit. Number each hole in the receptacle consecutively. As you place a length of film in a numbered hole make an entry on a pad concerning its description and number and as you rearrange your film in splicing you will find that your task is one of comparative ease.

IMPROVED TRIPOD

Some of the late model tripods we now see on the market have an adjustable centerpiece that may be cranked up to add length to the tripod, etc., and since mine was without this feature I took advantage of the accessory adjustapod that I stumbled upon in a camera store for a few dollars. Although this accessory did not have a crank it served my purpose which was mainly the adjustment to vertical parallax. The collar of the adjustapod was secured to the tripod by the tilt head screw. The tilt head was then mounted on the sliding rod which is secured in the collar at the height desired by a knurled set screw. As my main desire for this gadget was to correct for parallax I worked out the following procedure. I measured the exact distance from the center of my viewfinder, which was over the taking lens, to the center of the lens. This was about two inches. I seated the sliding rod of the adjustapod then lifted it up, for the measured distance of about two inches and scored the rod just above the collar with a file.

I then inked the scoring with indelible ink which was plainly visible. In action, particularly in close-ups and extreme close-ups with supplementary lens, I viewed the subject normally through the viewfinder. After centering or composing to my satisfaction, I loosened the knurled set screw holding the rod tight and raised camera and rod until the red line showed just above the collar. I then checked through the viewfinder to see that I hadn't moved the camera right or left in the raising process and then was ready to make my shot secure in the knowledge that my shot was perfectly framed.

SIMPLE DOLLY★★★

A number of interesting effects may be achieved with a dolly. Move close in to the subject; move away from your subject or follow along if you wish. Some time ago I found in a hardware store at about a dollar a pair, small rubber tire wheels about five inches in diameter with a solid aluminum axle.



I decided two pair would serve to make an inexpensive dolly and proceeded as follows to make just that. Raising my tripod to what I considered an ideal height for dolly shooting, I measured the spread of the tripod feet and made a Tee out of two pieces of wood. The front section was joined to the rear section with a wing nut and bolt and two small sections of wood were fastened as guide pieces to the rear section in such a way that the two pieces could always be joined together in the same way after being taken apart for storing away.

To secure the wheels to the T, the axle for the rear section was cut in half and drilled in a couple of places to admit wood screws. These were then secured with the screws to the wood with enough of the axle extending to take a couple of washers and the wheels which were secured with cotter pins. The axle on the front section was cut to fit the width of the board and secured as described. Vaseline on the axles served as lubricant.

The tripod was fastened to the dolly with the aid of short lengths of aluminum pipe large enough in diameter for the tripod feet to enter. Each section of pipe was about two inches in length and at one end I drilled a hole and tapped it to take a quarter inch bolt with a large head to serve as set screws when the tripod feet were in place in the pipe. At the other end of the pipe sections I drilled holes through both sides of the pipe. This end of each pipe was placed in a large hole at each end of the T, and secured in place with a long wood screw. Each hole in the T was drilled large enough so that the pieces of pipe sat loosely in place and

WORKSHOP

permitted them to be placed at the angle necessary to receive the feet of the tripod.

The make-up of this dolly is fairly simple and it may be stored in a small space when taken apart. Actually, either end may be the front end and the wheels are large enough so that they ride over the floor without undue jar. If the wheels are lined up properly on the T frame the dolly will move in a straight line and tracks are not required.

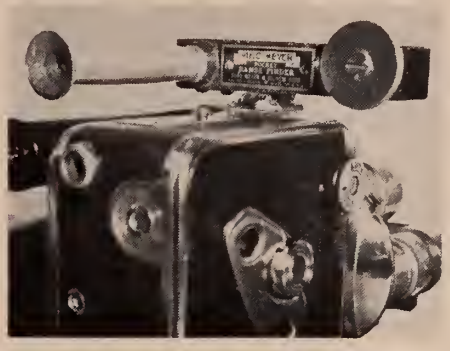
In using your dolly—move it with camera mounted to the closest point at which you are going to photograph—frame your scene at this point and estimate your best distance setting for the shot you contemplate if your lens is a focussing mount. If your lens is fixed focus your nearest distance will be that afforded normally by your lens. Once your scene is composed at the near distance, carefully move your dolly back to the location where you wish to start filming your scene and you are ready to dolly-in for a close-up. This procedure isn't absolutely necessary as it is possible to move your dolly while viewing the scene through the camera viewfinder.

If your lens is in a focussing mount you can also change your focus as you advance by setting at your far location, say 12 feet from your subject and then moving in to perhaps five feet. This will be done by slowly turning the lens focussing ring as you dolly in and some preliminary practice should be indulged in to familiarize yourself with this action so that your focussing will be reasonably accurate. A short projection, such as a splinter of wood, scotch taped to your focussing ring at the most favorable position as a lever will greatly assist in achieving the right focus on a dolly shot.

SHARP FOCUS WITH RANGE-FINDER★★★

Speaking of focus, I have found that a range finder is a very handy and necessary instrument to have about when working with focussing mounts, particularly with telephoto objectives which generally have a very shallow field of focus. Since I found it unhandy and time-consuming to always drag my range-finder from my pocket when on a filming expedition, I mounted it on the camera where it would do the most good and be instantly available for use.

Photo indicates this set-up on a De Jur 8mm camera. In this particular case, I fastened the range -findershoe by a screw holding the front element of the view-finder in place on the camera, and by a screw holding the scale plate for the zoom view-finder in place. The base of the shoe wasn't quite long enough to stretch between the two screws so I soldered a light piece of metal to the bottom of the shoe and



drilled it to take the screws. With the shoe securely in place, the range-finder could quickly be mounted in place when filming was in the planning.

As my finder was mounted to the front of the camera in the film plane, front of the camera in the film plane I procured an abandoned metal fountain pen barrel, and with a little filing and reaming, adjusted one end to fit in the eye piece aperture of the range-finder. Having removed the eye piece from the finder I then fitted this at the other end of the pen barrel. This extension in no way inter-ered with the normal operation of the range finder and in my opinion made the centering of the dual images through the finder a lot easier.

DIRECT METER READING★★★

In the event you are one of those who feel a meter is a must when filming, it perhaps has often occurred to you how pleasant it would be to just glance at the point of your meter needle and get a direct reading without resorting to the manipulation of a dial and a search for the proper figure. I use a GE "DW" meter, and with the aid of a small piece of cardboard, scotch tape and a pen, I arrived at an efficient solution to instantaneous meter readings.

The indicator window on this type meter is fairly large. I fitted a small piece of cardboard in place on the lower portion of the window using scotch tape for the purpose. I curved the top part of the cardboard in order that the point of the indicator needle could be see at all points of its sweep. Photo shows the cardboard in place with inked figures on it. This particular cardboard was experimental and was crudely printed, but when found accurate was replaced by a supplementary dial done in celluloid with the figures scratched in and filled in with indelible ink.



Photo illustrates the supplementary dial used with Kodachrome film, daylight type with camera shutter speed of 1/30th of a second at 16 frames per second. The following method was used for arriving at the direct reading figures inked on the supplementary cardboard dial. I first set the indicator on the meter for an emulsion speed of 8 (ASA daylight Kodachrome). Next I placed the cardboard over the window of the meter and made dots on the edge of the cardboard under each of the light value figures shown on the regular meter dial. This type GE meter has a hood which can be opened for dull light readings and it therefor was necessary to ink two sets of figures; one set for "closed cover" which took care of brilliant lighting and one set for "Open Cover" for dull scenes. (See letters C & O on illustration.)

Setting the "cover closed" pointer of the calculation dial opposite the figure 5 for LIGHT gave me a reading og *f*/5.6 at a 30th of a second which was my camera shutter speed in normal operation. Marking this figure on the cardboard dial I then found that with the pointer at 10 my reading was *f*/8; at 20 it was *f*/11; at 40 *f*/16. These markings on the top portion of my cardboard dial took care of my meter for brilliant scenes.

With the dial set with the "cover open" pointer at 5 I now found that my approximate readings would be *f*/1.9; at 10 *f*/2.8; at 20 *f*/3.5; at 30 *f*/4.5; at 50 *f*/5.6; at 60 *f*/6.3.

In operation, I would check my light as usual with the meter. If too dull for "closed cover" I would open the cover and note the reading of the needle on the lower set of inked figures. Separate cardboard indicators may be made for films of various speeds and used in the manner described. Since nearly all filming is done at normal camera speed, direct reading as heretofor set forth is very practicable, foolproof, time saving and—simple.

SHADE AND FILTER-HOLDER

Most movie makers equip their cameras with a sunshade and filter-holder. Generally, when they add a telephoto

• Continued on Page 248

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product news

ADAPTER RINGS

Designed especially for the Bolex Cine Visifocus Kern-Paillard lenses, the new series of Tiffen Adapter Rings in Series V will fit all the Visifocus lenses with the exception of the six inch *f*/4, for which a series VI is supplied. Price, Series V, $1.40, Series VI, $2.40. Tiffen Mfg. Corp., 71 Beekman St., New York 7.

BOLSEY 35MM FOR SCIENCE

Available shortly, Bolsey Corp. of America announce a new camera designed especially for medical and scientific photography. The camera incorporates, in one light, portable unit, a Bolsey B Special 35mm Close-up camera, a specially designed built-in strobolite and a system of "range frames," making it easy and simple to operate.

The strobo light source is a newly developed, small, ring-shaped tube of 1½ inch diameter concentric with the camera lens and closely surrounding it. Producing a shadowless, shaftlike illumination, the light penetrates the cavities in the human body, surgical incisions or mechanical devices. Daylight quality of the light permits the use of daylight color film.

Settings and operation of the camera have been simplified. A set of frames covering various areas from approximately 1½x2 inches to 5¼x8 inches and larger are used as guides in setting the camera and shooting. A set of pre-focused distances for various subject areas are marked on a mono-rail which acts as a frame support and holds the franes rigidly to the camera.

The camera and strobo unit are completely explosion proof—important in surgical photography and in areas where inflammable gases may be present.

Lens is *f*/3.2, 44mm, hard coated and color corrected, coupled to rangefinder. Shutter speeds of 1/10th, 1/25th, 1/100th, 1/200th second, Time and Bulb are furnished. Camera can also be used as a regular daylight or flash camera without sacrificing any of its features. Price, approximately $250.00 with set of three extension rings, 110 volt strobo unit, extension cords, set of frames, two extension bars, hand grip with trigger cable release and leather case. Bolsey Corp. of America, 118 E. 25th St., New York 10.

HILBA COLOR EXPOSURE METER

The Hilba Color Lux Exposure meter, especially designed for professional photographers, is claimed to be the only exposure meter which measures incident light, reflected light and contrast without any additional accessories. Its independent photoelectric cell is completely protected against foreign light.

Quantity of the light is measured, not by needle movement, but by regulation of a resistance unit. By using filters, only the linear range of the sensitivity curve is used, thus avoiding errors. Manufactured in Switzerland, the Hilba is distributed in the U.S. by Heitz and Lightburn, 150 W. 54th St., New York 19. Price $133.50, plus tax.

GADGET BAG

The new Hinson Gadget Bag is made of Tolex, a material claimed to be scuff proof, dirt proof and waterproof. The bag is furnished with six expandable pockets, two of which are removable. Top closure is by zipper. Special quick-acting lock on outside pocket allows easy one-handed operation. Shoulder strap is adjustable and is fastened to the sides and bottom of the bag. Price, $13.95. Hinson Mfg. Co., Waterloo, Iowa.

TURRET CONVERSION FOR 8MM CAMERAS

Owners of DeJur Fadematic and Embassy 8mm Movie Cameras who presently have single lens models can now have them converted to a three-lens turret camera, according to DeJur Amsco Corp.

Offered purely as a service to DeJur camera owners the cost of converting from single lens to turret model is $25.00 and takes about a week after the camera has arrived at the factory.

ANSCO MAGAZINE FILM

Answering the increasing demand for magazine color motion picture film, Ansco announces that they have entered the amateur color motion picture field with 8mm Daylight Type Ansco Color film, and also that both this new film and 16mm Ansco color film are now available in magazine load for the first time.

The new product, 8mm Daylight Type film, is packaged in new "Twin-Eight" magazines to produce fifty feet of 8mm picture. Price is $4.50, which includes tax and processing.

The 16mm Daylight color film is priced at $6.75, which also includes tax and processing. Tungsten type film in both sizes will be added to the line at a later date.

FIRST AID FILMETTES. 16mm Sound, black and white, continuous loops, 90 seconds. These are Repetitive Impact Filmets designed for teaching the special first aid skills that require repeated study. Used with the continuous Film Magazine produced by Television Associates, the film may be projected on any standard sound projector. Encyclopaedia Britannica Films, Inc., Wilmette, Illinois.

BERGEN • Continued from Page 230

viewing most of his vast stock of motion picture equipment. He has everything and knows how to use it.

What is his favorite camera? Why just any one, be it a Filmo, Cine-Special, Auricon, Bolex or DeJur—a Keystone, or a Maurer. It isn't the camera that counts, he claims.

"Most cameras are well made and have good lens equipment. It isn't the kind of camera so much, as the kind of man behind the camera," he said.

That's all very well, we chimed in, but how does a rank amateur become a competent filmer who can show his movies with pride, to any audience.

"Learn to use your equipment so that handling it becomes almost second nature. Learn good technique and then forget it. Choose good material to shoot, and profit by your mistakes. Be honest with yourself and reject mediocre subjects and bad shots.

"One of the toughest lessons to learn is to have the courage to throw away those wonderful shots which would have been perfect—if only they were not underexposed."

And he's right, of course.

Edgar Bergen has a soft spot in his heart for all amateurs because he is one himself and knows their problems. But in spite of his vast resources he is a tight-fisted guy with a foot of film, and shoots only when there is good reason to shoot. And it pays off, too.

His own motion picture experience was put to good use recently when he filmed his first television show. Produced by Jerry Fairbanks, with an A.S.C. cameraman, the film was an instant success on TV. Part of the reason is that he knew what he wanted, and consulted with the production crew during the filming of the show.

This summer Bergen is going to Europe again and will make another picture there himself—just like any amateur away on his vacation.

And for this, he has some advice.

"I advise any amateur who is travelling and making a record of his trip, to sit down first, and plan his films before he leaves. It may take an hour or so, but the results are well worth the effort," he said.

"Stay away from the run-of-the-mill tourist attractions; poke around in odd corners and get the feel of a city or town. If a scene is new to you, and you like it—shoot it. Watch your exposure and your composition. When you get home, look at the film with a critical eye—and cut!"

MOVIE • Continued from Page 226

wasn't acting at all. They were the pirates, and they were the Yankee sailors, every instant of the game.

So it all proves that children make

• Continued on next Page

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Movie

• Continued from Page 243

fine actors if they are allowed to do the things they would do naturally, even if a motion picture camera was not there to record the scene.

The beach scenes were especially well done, and the camera angles were original and beautifully varied. The costumes, even to the pig-tails worn by the pirate crew, and the three-cornered hats of the Yankee sailors looked like the real thing.

This picture proves too, that a simple theme can make a fascinating film story; that elaborate props and special backgrounds are not necessary to produce a film which can hold an audience, down to the last fade-out.

The titles used in "Quest for Gold" were slightly off the beaten track, but different enough to make them interesting. The photographer used the conventional titles but employed a four-line rhymed title to connect the sequences. Then he also included cartoon titles with no lettering at all.

"Quest for Gold" is an excellent film. It is suggested that the first sequence be re-shot because a goodly percentage of this portion is slightly under-exposed.

To sum up. This picture has an elementary story, simply but effectively told. The child actors are natural and have not indulged in the self-conscious smiling and posturing, so common to many of our movies. The photography is excellent, especially the simulated battle scenes on the high seas. Titling is also excellent, but it is suggested that only one kind, or one type of title be used throughout the film. Otherwise the risk of distracting the viewer is always possible.

HOME MOVIES congratulates Mr. Howard on his production of a fine film.

WHAT OTHERS ARE SHOOTING

★★★ **DIET DUET** and **PIE EYED** — two short subjects, 75 feet each, Kodachrome, 8mm, by George Valentine, Glenbrook, Connecticut.

This filmer, who was one of the winners in the 1950 HOME MOVIES Contest has produced two short films adapted from the comic strip "Louie" seen in most Sunday newspapers. Reason for shooting "Louie" especially is because, "It is a no-dialog pantomime comic strip and can be filmed in the same way, with no subtitles necessary"—says Mr. Valentine.

Here is the review:

DIET DUET—Starring Mrs. Valentine and John Harms. It opens with our heroine zipping up her dress, with great difficulty. Reason? She isjust too fat.

The scale reads 145 pounds and the situation is grim indeed; but, a book on diet control reveals that fruit and vegetables can be just as filling as meat and potatoes. So our heroine goes into action.

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SOUND

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are interested, the gear assembly we employ is as follows: The worm gear is a Boston HQTH which has four threads of 32 pitch. The cog gear when running at silent speed of 16 frames per second is Boston gear Q1332 which is likewise 32 pitch with 60 teeth. Thus the ratio when these two gears are used is 15 to 1, thus bringing the motor speed of 1800 down to 120.

At sound speed of 24 frames per second we use the same worm gear, but substitute Boston gear Q1328 having only 40 teeth. The ratio is thus changed to 10 to 1, bringing the motor speed of 1800 down to 180, which is the standard sound speed for an 8 frame shaft.

As may be seen by studying the diagram (A), one end of this shaft attaches to the 8 frame shaft of the camera or projector; on the other end is a standard 8 sprocket wheel over which rides the magnetic sound film.

From the supply reel, the sound film passes through two friction gates, under the magnetic head, over a flywheel, over the sprocket drive, and finally to the take-up reel.

The magnetic head may be purchased at most any electronic supply store and they vary in price from $10 to $15. The kind we use is known as a dual track head, the pick-up and recording area covering only half the width of the magnetic tape. This is essential so that the perforations will not pass over the head and spoil the sound quality.

Our head, made by Shure, contains both the erase and recording coils. The recording coil also plays back the sound. It is mounted on the aluminum panel as shown so that as the magnetic tape passes by, the sprocket holes are next to the panel. As a result the film must be so wound on the reel, and the 8 frame sprocket so mounted on the central shaft.

We connect the head to the head in our Brush Soundmirror, and use the Brush Soundmirror mechanism in recording and playing back. However, if desired, any amplifier can be used for playing back, and a recording amplifier can be easily built for recording. Information on the electronics end is obtainable from radio supply stores.

The flywheel is an absolute necessity. It should be large, precision made, and weigh two or three pounds. If one is not obtainable from electronics stores, a machinist can make one. If you are trying to economize in making a recorder, don't pinch pennies when it comes to the flywheel. If your recorder doesn't work, the odds are the trouble is in your flywheel, so get as good a one as you can

• Continued on Next Page

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Sound

• Continued from Page 245

find. It won't be too good.

We obtained ours from a firm which specializes in repairing tape recorders, and is a flywheel out of a tape recorder. It is an excellent wheel, precision made, and the very fine quality of our sound is attributed to a great degree to this flywheel.

A heavy duty phonograph motor is used for the take-up. It is mounted on the panel where needed and has its own separate switch to control it.

The two primary troubles which the worker will have with his sound quality are flutter and wow. These are not the same. Wow, as we use the term here, means an uneven wavering in the tone, sounding much the same as when a phonograph turntable is revolving unevenly.

By timing the variation, it will probably be found to happen twice a second. This would indicate that the main shaft is not absolutely true or that it is not mounted properly. We suggest using the best possible ball bearings for the main shaft. Make sure the shaft is absolutely true so that it turns perfectly. Also, a cheap sprocket wheel may be off just enough to give an uneven pull, thus resulting in the above mentioned wow. Buy a good 16mm 8 sprocket wheel made by one of the leading manufacturers.

However, if the sound resembles the put-put of an outboard motor boat, this is called flutter and is probably motor vibration noise and means the cycle pull of the motor is getting through the tape. We use a rubber centered universal shaft placed between the motor and the worm gear. We use another between the cog gear and the sprocket wheel. This takes up most of the motor vibration which is highly essential. The flywheel takes out whatever is left.

The magnetic film first passes through a friction gate made by mounting two felt padded metal bars with a spring so that there is considerable friction created. This absorbs any uneven pull which might be created by the supply reel as it turns. Another padded bar with spring holds the tape firmly against the recording head and serves to take out even more vibration and enevenness. We tried a half dozen other methods, but these felt pads gave us the best results and are the simplest of the many systems we tried.

Attaching to the camera or projector is very simple. A flexible shaft is usable, or a direct drive coupled with rubber centered connectors may be employed. On some projectors there is no 8 frame shaft coming out to which the recorder can be attached, but there is a one-frame shaft. This can be suc-

• Continued on Next Page

IDEAS • Continued from Page 237

enthusiastic that I purchased a small outfit for myself. Since that time, I have made it a practise to shoot myself in action at least every six months. I've found that by checking myself with the aid of these films, I can keep my golf game at top calibre. Needless to add, however, I have since become so interested in movie filming that I do not confine it to the golf course. I shoot films of everything that presents even an off chance of interesting shots.

In fact, I shoot so much with my camera now that I am finding less and less spare time for golf.—*(By Rolf Bergson, Indianapolis, Ind.)*

Roadside Stands

People who travel for vacation time fun will readily understand when I say that the roadside stands probably rate as one of America's favorite scenic wonders. No matter how appealing the mountain or waterfall may be, the motorists seem to gravitate to the millions of roadside stands which dot the highways of the country.

The personalities of these shacks, apple boxes, stucco buildings or huge stone edifices in various shapes and colors seem to echo the feeling and philosophy of the section of America in which they stand. In the northeastern section of America, there are Hudson Bay Packer trading stands with their famous Hudson Bay blankets, wolf tails, and Indian trinkets. In the south, there are the small—almost bare—shops of the basket weavers and frog leg vendors. These shops, when filmed by the traveler add much to a rounded story of the country.

Whoever heard of the traveler who shoots a reel on the Navajo Indians without getting a couple of shots of them weaving blankets and baskets? I suppose it's been done, but from where I shoot, it's like leaving the water out of Niagara Falls. It takes such a little time, and it adds a great deal to the completeness of a travel film to show the wares offered for sale which are peculiar to certain parts of the country.—*(By Fredda Andrews, Tacoma, Wash.)*

Sound • Continued from Page 246

cessfully used providing a gear reduction of 8 to 1 is provided for. This will drive the shaft at 960 r.p.m. which is required to maintain the correct film speed. In the concluding installment next month, we will describe several coupling systems.

With this system the 8mm enthusiast can now have synchronized sound with his films—the first such system to bring him this long-awaited feature. As has been pointed out, when using 16mm film, both picture film and sound film run at the same speed. This makes editing extremely simple. The sound quality is very good.

However, we would not advocate that the 8mm user run both films at the same speed. This would mean that the sound film would run at 2.4 inches per second, which would not give acceptable sound quality. Therefore, we suggest tha the sound film be maintained at the same speed thus far described. The sound film should run at 4.8 inches per second while the 8mm picture film, when running at 16 frames per second, runs at its standard speed of 2.4 inches per second.

Editing problems will not have become complicated. When you edit the 8mm picture film and cut out 3 inches of picture, you merely would cut out 6 inches of sound film to keep it properly in "sync." Or, to word it even more simply, when you cut a frame of 8mm picture film, you also cut one frame of the sound film, but the frames on the sound film are twice as long so actually you would still be editing frame for frame. This is because on the sound film there are only 40 perforations to the foot, while with 8mm picture film there are 80 perforations to the foot.

If the worker will forget the size of the frames, he can merely edit one "little" frame of 8mm film as he edits one "big" frame ofs ound film, and the process is extremely simplified.

If the 8mm camera or projector has an 8 frame shaft, the connection is simple. If the shaft runs at some other speed, a gear reduction will have to be figured out. If the projector does not have any shaft protruding, one will have to be brought out from within the side of the projector. This should not be too difficult a job for any good machinist..

But if the camera does not have a shaft protruding, this is not so easily solved, for if a shaft is brought out from the side of the camera, care must be maintained to see that the alteration is absolutely light tight.

Those intending to couple camera to recorder as described here may prefer to trade in their present camera for one which features an outside drive shaft before attempting such a job which might result in a light leak along the side. The advice of a good machinist should be obtained in this matter.

In the concluding installment next month we shall describe some of the gadgets we have built to assist in the creation of sound movies, and discuss some of the other incidentals which we have thus far neglected to mention. The author will gladly assist any reader in any way he can in the construction of such a recording machine. Send your questions to the author in care of this magazine.

•

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STRUGGLE FOR OIL. 16mm Sound, black and white, 20 minutes. The story of oil, filmed in the heart of the oil lands in Iran. This is the entire story of Britain's main oil concessions, where 50,000 British and British trained Persians turn crude oil into gasoline and other petroleum products. British Information Services, 30 Rockefeller Plaza, New York 20. Rental $2.50. Sale $55.00.

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FIDDLE DE DEE. This film, made at the National Film Board of Canada, is perhaps the best known and the most widely acclaimed film by Norman McLaren. It was awarded first place in Music and Arts at the World Film Festival in Chicago and was a prize winner of a recent Brussels Film Festival. Celluloid dyes, inks, and transparent paints were applied directly to the film. Often both sides were painted to utilize effects obtained by transparencies. The surfaces were stippled, scratched, pressed with cloths while the paint was wet and chemically different paints were mixed to create patterns analogous to effects produced by mixing oil and water on the same surface. The musical accompaniment is "Listen to the Mocking Bird," played by a folk fiddler. This film exemplifies Norman MacLaren's careful experiments with sound, motion and color values related to emotional content. In color, 4 minutes, 16mm. Sales price, $29.75. Distributed by International Film Bureau, Inc., 6 No. Michigan Ave., Chicago 2, Ill.

"NATURE'S HALF ACRE". Deadly battles between tiny feudists in the backwoods country of the insect world are dramatic highlights of Walt Disney's "Nature's Half Acre," third in his True-Life Adventure featurettes.

Fifteen expert naturalist-cameramen focused their probing lenses on the nether world about our very feet, to show how nature maintains her mysterious balance and purpose, covering a field never pictured before.

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And in the inseparable fate of all their kinds, the birds are seen with the insects and other dwellers in this vast miniature universe where blades of grass may be towering forests.

Under Disney's supervision and coordination, the contest for survival has been woven into a comprehensible drama from the camera reports of the 15 nature photographers working to a single theme. Projected in Technicolor, "Nature's Half Acre" will be released through RKO in August.

WORKSHOP

• Continued from Page 241

lens to their equipment they find that the adapter ring of the shade doesn't fit the new addition because of a difference in diameter of the lens barrels and another adapter ring is required. When I equipped my De Jur 8 with a sunshade and filter-holder I shopped the camera stores until I found an Aristocraft shade and filter-holder (see

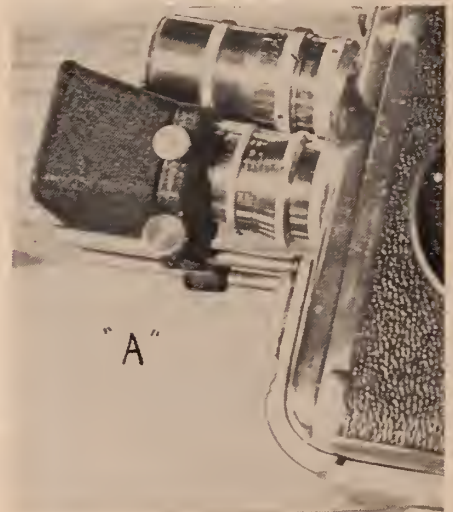


photo "A".) Since this holder was designed to be mounted on a different type of camera I adapted the mounting bracket to fit on an L-shaped piece of heavy gauge aluminum which I fashioned to fit the base of my camera and

• See "WORKSHOP" on Page 254



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VACATION

• Continued from Page 228

kit, on account of the fact that he is going to jump over the cliff. The actual jumping shot can be faked easily by shooting at an upward angle as he takes leave from a high rock.

* * *

FORGETFUL VACATIONERS Unlike the worried camper above, these vacationers actually forget many essential things on their trip. They forget to bring matches along and the man has to rub two sticks together for a fire. The wife fishes without catching anything until her husband calls attention to the fact she forgot to bait the hook. They forget a can-opener, and have difficulty getting food out of the cans they brought along. Finally in the closing sequence, a tire goes flat and it is revealed that in making room for their luggage they forgot the spare tire. The last shot finds them sitting on the running board looking glum.

* * *

WHAT DRIPPING FAUCETS WILL DO While the family is enjoying their vacation experience, a title is dropped in early to show that things are not so hot back home. A brief shot after the title shows a rapidly dripping faucet filling up the kitchen sink. A later shot shows the sink just about running over, or maybe wetting the kitchen floor a little bit. The third shot could be done with the aid of a garden hose put inside the back door, the shot taken from outside showing water running out steadily from the kitchen. Finally, the creator of this gag spliced in a shot of his home surrounded by water, taken during a violent storm in a former year. The vacationers arrive home and their faces are filled with consternation, followed by the splice of the flood scene. It just goes to show what a dripping faucet will do!

* * *

HAVING A FLAT TIRE The tire situation is one on which the filmer can capitalize to produce a running gag in a vacation movie. On a sightseeing trip by automobile, the driver can be portrayed as being a man in too much of a hurry to stop when others want to look at some interesting place. A flat tire conveniently permits the others to see a national park, for instance, while the driver stays behind to pump up the tire, or change to the spare. The party proceeds on the trip and another flat tire allows everyone except the driver to go hiking or fishing. The gag can be climaxed with a shot through the windshield at a long stretch of open road and desert ahead, then the car begins to bounce a little and the driver, expressing consternation, stops the vehicle. A close-up of his feet by the flat tire can be followed by a fast pan to similar shots showing the other three tires flat. Camera moves back for a long shot to reveal that they have stopped by a service station!

• Continued on next Page

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Vacation

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MAN WITH A PUZZLE

Difficulties of a comedy character to solve a mechanical puzzle of some kind has been used to amusing effect by amateurs in an excellent running gag for other general types of movies, so why not introduce such a situation in a vacation picture?

There must be some logical reason for a person to have the puzzle at the outset. The simplest way is to have the subject stumble over something while hiking and find this puzzle in the dirt. The best type of trick for this purpose is the familiar two rings that are linked together and must be unfastened.

The person is seen with the puzzle at various times throughout the vacation reel, completely engrossed in the difficult trick to the exclusion of beautiful scenes or vacation activities. Finally somebody comes along and hits him over the back in a boisterous greeting and the puzzle comes apart. Or perhaps the puzzled one is seated on a bench, sawhorse or box which breaks, sends him falling to the ground and in the resulting action the puzzle is disengaged, much to the surprise and glee of the victim.

* * *

WEDDING

• Continued from Page 233

map. When they finally selected the spot I made a close two shot over their shoulders showing them with the map open between them.

Scenes such as these need not be long, but no matter how short, they add a roundness to the wedding story. They are well worth the added effort once the reel is edited and completed for projection.

When it came time for the rehearsal I was on hand again to check location and lighting. I was beginning to feel as if It were I who was getting married. I spoke to the minister who was to officiate. It was he who gave the special permission to shoot the actual ceremony from the church balcony. The only request he made was that natural lighting be used as he felt that flood lights imposed on the mood of in the church.

During rehearsal I checked the light readings with my meter and found that I could shoot at *f*/2.8 on fast pan film. Upon checking my coverage from the balcony I found that I could shoot the scene below with my normal lens switching to a telephoto for a close-up of the ring ceremony.

The arrival of the wedding day brought a bad case of nerves to both the bride and groom and I was on hand early to record all that I saw. I shot a short sequence showing the bride as she completed dressing. I got a shot of her mother as she made the final adjustment and placed the veil over her head. I filmed the bride when she showed the old, new, borrowed and blue items to her admiring bridesmaids.

While this was going on the groom was having his own troubles. I made shots of him as his father adjusted his tie and placed a flower in his lapel. He was too nervous to do these things and they made fine shots.

Usually the bride and groom dress at their homes and come to the church for final adjustments. The bride is installed in one antechamber while the groom is not far away. It is easy to hop from one room to the other to shoot these scenes. I used portable lights which clamped in the tripot socket of my camera although with an assistant floodlights on stands would work as well.

At the moment when the first strains of "The Wedding March" echoed through the cathedral I rushed to the hall to make a last minute shot of the bride as she clutched her father's arm then I dashed for the balcony.

In moments such as these, when seconds seem to count, I found it easier to work without a tripod, using whatever support was available instead.

Upon reaching the balcony I placed my camera on the railing, using it as a tripod. I was afraid that, my otherwise silent motor, might sound like a machine gun in the high domed cathedral, so I wrapped my scarf around the camera to deaden the sound. I made a long shot of the procession, then switched to the telephoto lens for close-ups of the minister and the couple at the altar. When the ceremony neared the end I left the balcony and rushed to the lobby to catch the newlyweds as they came out of the door.

I had received special permission to use auxiliary lighting outside of the chapel so I trained my floodlights on the door and shot the moment it opened. I panned them as they sped past toward the waiting auto. If the wedding had been during the day, instead of at night, I could have followed them to the car. As it was, I had to stop when they got out of range of the lights.

I rushed to the reception where I made shots of the guests as they passed through the greeting line. When the greetings were over I took the bride and groom to the room where the gifts were on display and made a couple of long shots as they looked over the gifts. I moved in for a close-up of them as they looked at a special gift.

After this I proceeded to the cake where I shot them as they cut the first piece. I shot a close-up of the knife as it entered the cake and edited this into the scene for additional impact.

While the still photographer set up

• Continued on next Page

his lights for a formal portrait of the wedding party I shot over his shoulder and finally moved into make portraits of the entire party including the parents, the best man, the ushers, the bridesmaids and the bride and groom.

I was warned in advance when the bride and groom were about to leave for their honeymoon and I was able to shoot the action. I caught the bride as she threw her bouquet to the waiting bridesmaids and I even managed a close-up of the girl who caught the flowers with my telephoto lens.

As the newlyweds rushed out of the house to their car I shot the scene from a safe perch just out of reach of old shoes and rice. I had drafted an assistant to hold a photoflood in a reflector. I chose to have the light hand-held so that it could be moved to follow the party as they moved through the crowd.

I focused my camera on the rear license plate and the sign which said "Just Married." As the car drove off I followed it until it vanished. It made a beautiful ending to the wedding story and needless to say I let the bride and groom take their own honeymoon movies.

FOURTH ● Continued from Page 231

shot of dining table; everyone is seated except Junior who is trying to drag rocket to table. Close-up of Dad as he speaks, "Leave that thing in the other room." Cut to medium shot of living room as Junior enters dragging rocket. He walks toward sofa. Close-ups of sofa as Junior lays rocket on it. Cut to medium shot of dinner table as Junior rejoins the party. Medium shot of Mother in kitchen as she dishes up the meal. Guests begin to eat (here you may cut in as many dinner shots as you wish —the more the merrier. Soot close-ups of faces, hands and food. Get lots of smiles.) Medium shot as Mother sits down to eat, only to find that everyone else is ready for dessert. Medium shot of table as people finish dessert. They get up and leave. Mother hasn't even eaten yet. Cut to shot of an empty table, dirty dishes everywhere. Cut to shot of Mother standing by sink with dishes piled sky-high. Cut to medium shot of guests outside resting.

IV. *PLOT:* Junior reminds Dad that he said the rocket could be shot when it became dark and that it is getting dark. Dad says that Junior may shoot the rocket as soon as Mother is ready to watch, too. He and Junior go into the house to get Mother. The dishes are done, but Mother is not in the kitchen. They go into the living room to get the rocket from the sofa and find Mother asleep on the sofa with the rocket beside her. Dad awakens Mother, apologizes for working her so hard. Junior is so sorry that Mother has been left out of the fun today that he insists she have the honor of shooting off the rocket. Mother protests, but Junior and Dad stand firm on the decision. Mother then agrees and the three go out together to join the guests and set off the rocket. The End.

Shooting Script:

Long shot of guests relaxing in backyard. Cut to medium shot of guests with emphasis on Dad and Junior. Junior whispers in Dad's ear. Cut to close-up of Junior as he whispers, "It's dark; can be shoot the rocket now?" Close-up of Dad as he says, "We'll get your Mother first." Cut to medium shot of Junior and Dad as they walk toward the house. Cut to shot of kitchen as Dad and Junior enter. Dishes are done, but Mother is not there. They exit from scene. Cut to medium shot of living room showing sofa, and Mother asleep on it with rocket beside her. Cut to close-up of Dad as he walks over to sofa and gently awakens Mother. Close-up of Dad as he says, "I hadn't realized we had been working you so hard." Close-up of Junior's face as he speaks, "Mother, you haven't had any fun all day long, so you can shoot off the rocket." Cut to a two shot of Junior and Mother as Mother shakes her head "no." Cut to medium shot of Mother, Dad and Junior as both Dad and Junior insist that Mother be the one to shoot the rocket. Close-up of Mother's head as she finally agrees. Cut to medium shot as the three of them exit from scene toward backyard and guests. Cut to medium shot of guests in backyard as Mother, Dad and Junior enter. Junior is carrying the rocket. Cut to close-up of Junior as he says, "Mother is going to shoot it." Cut to medium shot of guests as they gather around the rocket. Cut to close-up of Mother and rocket as Dad hands her lighted punk with which she lights fuse on rocket. Cut to close-up of Mother's face as she says, "There she goes." Cut to shot over Mother showing rocket heading for the sky and bursting. (You may cut in all fireworks shots which can be made whether at commercial exhibits or at home, depending upon city regulations.) Cut to shot of Mother, Dad and Junior watching fireworks. Cut to close-up of Mother as she speaks, "It's been a pretty good 4th of July after all." The End.

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Shooting • Continued from Page 244

That night when her husband sits down to dinner he is confronted with a sumptuous dish of tomatoes, carrots and lettuce—a meal fit for a king—rabbit. He eats the stuff, goes to bed, but he can't sleep. Naturally he is still hungry.

He sees visions of luscious ham and eggs, hamburger, and a nice slab of fruit cake—and he still can't sleep. After a good deal of tossing and turning, and after some examination of his conscience, he gets out of bed and sneaks into the kitchen to raid the ice-box to satisfy that terrible hunger.

Who do you suppose is there chomping and stuffing? Our heroine, of course. Husband registers disgust and the film ends.

PIE EYED. — A bored husband, home alone, finishes reading the evening newspaper and decides to bake a pie.

He consults the cook book, mixes the dough and gets ready to roll it. But the dough won't roll. After more flour is sifted here and there, he manages to complete the operation and puts it into the oven.

With wonderful anticipation he prepares for the feast, but when he tastes the pie, it tastes terrible. So he gets settled comfortably in his overstuffed chair and looks at his newspaper again.

There is a ring at the door; when he goes to answer it, he finds a hobo on the doorstep asking for a handout. Smiling maliciously our hero presents the pie to the knight of the road and returns to his reading.

There is another ring at the door, and this time it is the hobo again.

"What can I do for you, my good man?" asks our hero.

"This," replies the master of the mulligan, as he hurls the pie straight at our pie-maker.

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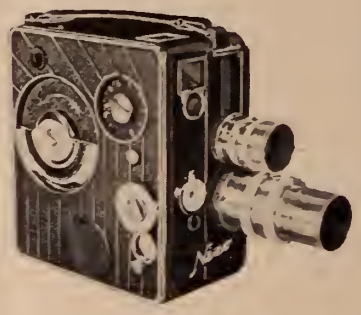
It is suggested that amateurs study carefully those cartoons which are similar to "Louie" and also the one called "Henry." Each panel is a perfect movie shot in itself; most of the strips can be adapted by merely following the action in the individual frames—then working up tie-in shots to cement the whole story.

In subsequent issues Home Movies will suggest new ways to produce simple movie scripts, with the aid of rough drawings.

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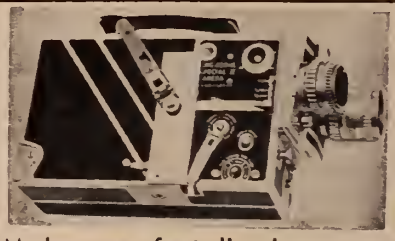
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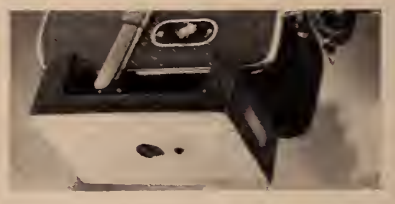
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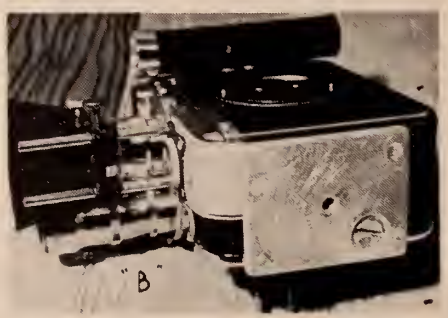
• PHOTOGRAPHY magazines, back issues 20 cents each postpaid. 3c stamp for list. LAWRENCE JOHNSON, 724 Jefferson, Stillwater, Oklahoma.

Workshop

• Continued from Page 248

which was fastened through the tripod screw hole.

I later added another L-shaped piece to the base for rigidity and later another piece to the bottom of the base to add thickness, using small aluminum rivets to hold the base together. I then drilled a hole in the exact center and tapped this to take the tripod screw. I bevelled out the hole for mounting the base to the camera and used a flat headed screw to hold this bracket in place on the camera. (See photo "B".) This set-up became a semi-permanent mount as a slight change in the interior of my camera case made it possible to fit the camera, sunshade and all, into the case as a unit.



The beauty of this arrangement, not only in appearance but in utility was that the shade could quickly be slid forward and the telephoto rotated into place and shade backed up to the lens ready for shooting in a few moments. The L-bracket (photo "C") for lens shade of this type can easily be made to fit most any make of camera.



(by Robert W. Teorey)

COLOR

• Continued from Page 234

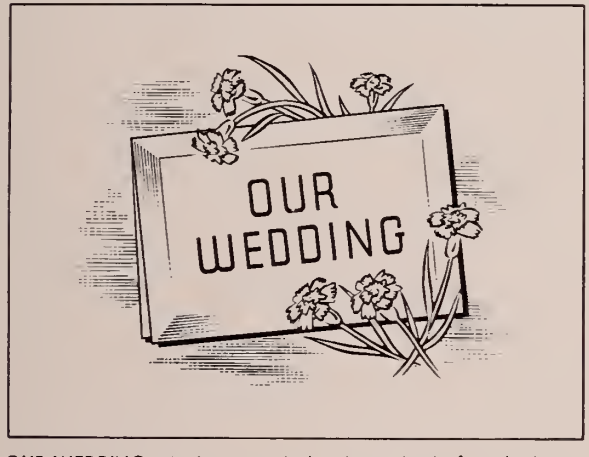
the filters required to balance the emulsion of the printing material used to the optical system of the enlarger. This has to be done with each new batch of material before enlargements can be made. After their selection is made each print will be in the same color tone as the original with almost negligible loss in overall color and contrast. With this in mind, the selection of transparencies for enlarging should be of good color balance and contrast. I have noticed that a fairly good print can be made from a dark transparency while a very drab one will result from a light one. This, of course, is due to the fact that all of the color has been washed out of the light transparency. All selections should have good contrast and above all be in good focus. Subjects in the original should be well framed and not too small. You will find that excellent enlargements can be made from your 8 or 16mm frames if care is taken in the selection of the original. Close-ups of the children and the old folks will invariably make good enlargements.

1. Always use a light meter when shooting color film. It will be cheaper in the long run to buy a good meter than waste film.
2. Balance the dark and light portions so that the overall contrast is good, avoiding real dark and bright areas in your composition.
3. Have pictures well framed and in focus.
4. When shooting a group picture, a good rule to follow is, not more than 12 feet from the lens for 8mm and 20 feet for 16mm. 35mm cameras generally have wider angle lens than movie cameras and therefore more area is covered within less distance. Remember, a 16mm frame is ¼ the size of a 35mm and an 8mm is ¼ the size of the 16mm.
5. Do not shoot into the sun unless you are an expert or there is some desired effect that you want. By the same token, watch for reflections from the water when shooting a scene on water.

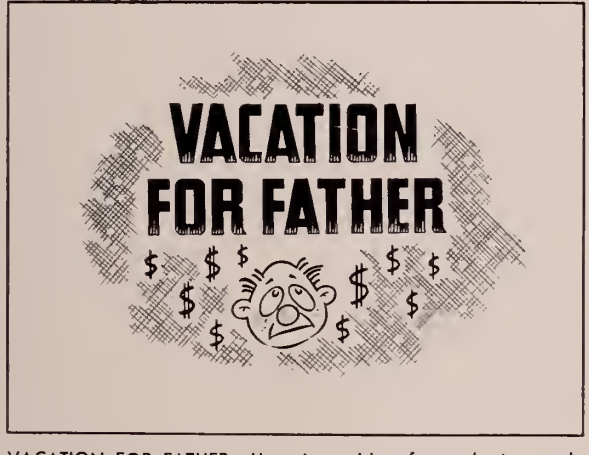
Script Ideas for Timely Titles



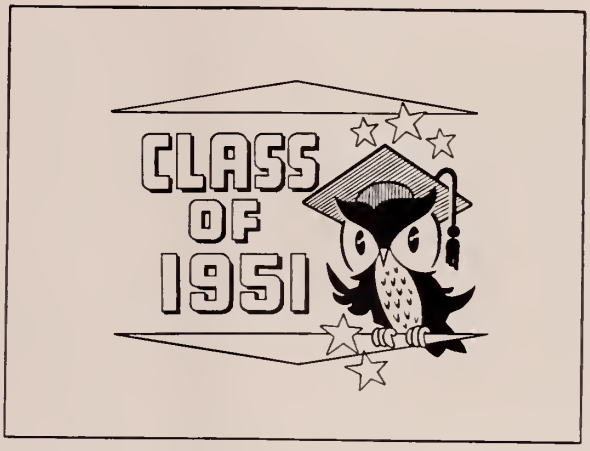
SUMMER FUN—Junior and his new two-wheeled bike is a must for your record of summer fun. Then that family picnic when the ants did not get into the salad should be recorded too. Shots of the garden can always be kept for winter editing when long reels are made up for final viewing. Fun at the beach, the visiting relatives from Omaha, and Grandma with all the kids.



OUR WEDDING—Make a rough shooting script before the happy event, and then follow it to the letter. A planned film will become an invaluable record and make a fine wedding present for friends who do not own a movie camera; they will never forget you when you present them with the filmed story of their wedding. Shoot the preparations of the bride on her wedding day and spice it with a bit of humor and show the groom fighting with a collar button; make it interesting with random shots of the kids all stiff and formal in their Sunday best. The ceremony, the reception and the receiving line can be filmed at random and spliced into sequence when the final editing is done.



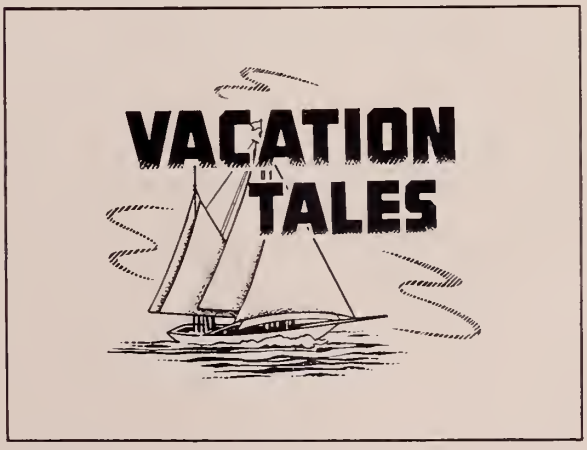
VACATION FOR FATHER—Here is an idea for a short comedy. It can be the story of a family who decide that Father will go to the cabin in the mountains, and the rest of the family to the beach. After recording the trials and tribulations of Father without Ma and the kids, cutting in shots of Father living on beans and beans, shoot the story of the happy reunion and save your best shot for the very end. Finish the film with a reaction shot of Father when he receives the tab for the entire vacation. Then move in for a close-up when Father shrugs his shoulders, pays the bill, and registers resigned contentment.



CLASS OF 1951—Instead of a short record of John's graduation, make a general film of all the activities on the campus during graduation. Plenty of effect shots can be found before the speeches. Shots of Grandma and Grandpa as they walk into the auditorium; shots of the audience as they listen to the speeches, and telephoto shots of the graduates as they receive their diplomas. Work in the important shots of the boy or girl who is graduating, and the final film will be something more than a mere record



JUST MARRIED—Work out a script covering the transition between being just married, to the point where the couple in question are merely married. Your first shot is the rear of a car bearing the familiar legend, "Just Married," and the last of course, is the equally familiar scene—friend husband buried behind the evening newspaper, while his wife tries to get permission to invest in new drapes. Weave in shots of the first cake, (hard as a rock); first dinner, (it was a good try); and finish with the happy couple after all the little problems have been ironed out.



VACATION TALES—Scenics and sunsets are fine when shooting a vacation film; but try to make this one a little different. Ask about local fables and activities which may be vastly different than those in your town. Perhaps there is someone who has an unusual occupation, or hobby. Insert these little sidelights into your film and you will have something better than the run of the mill vacation record film.

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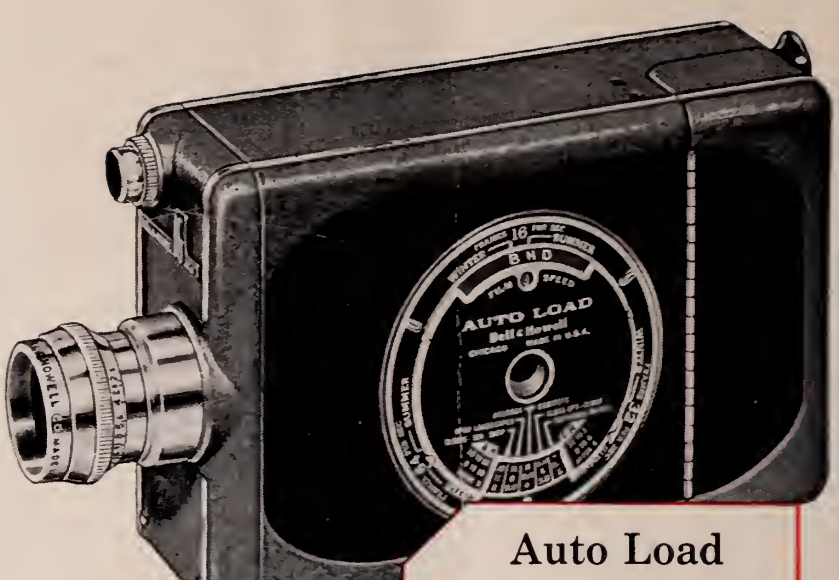
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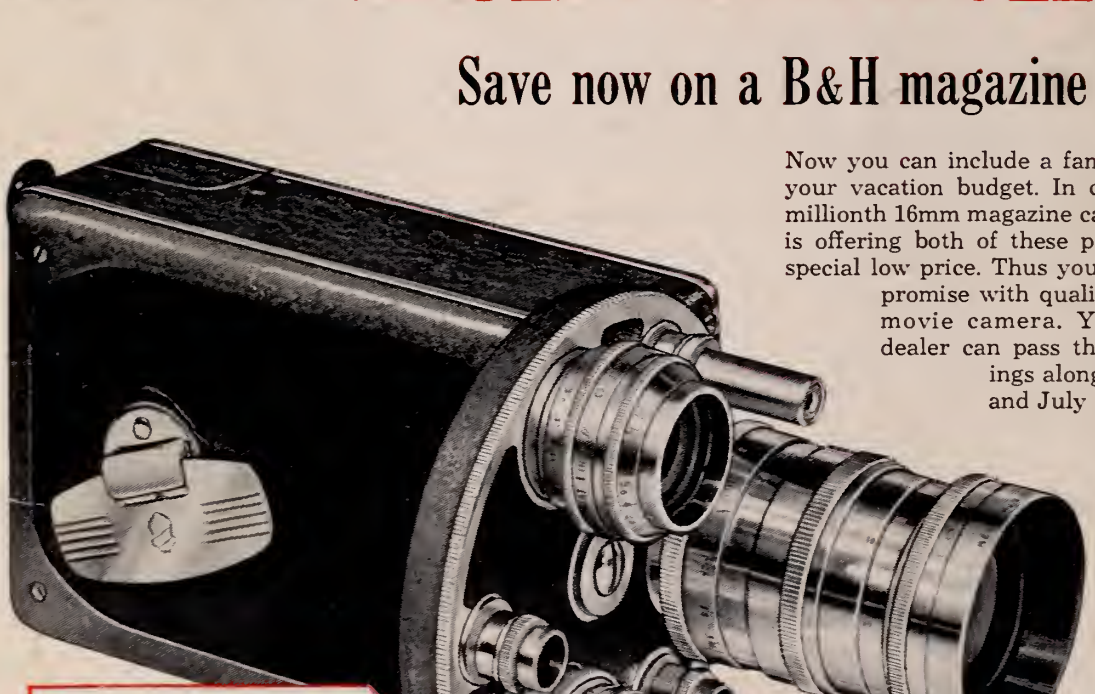
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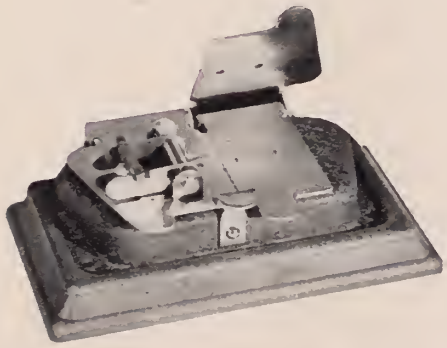
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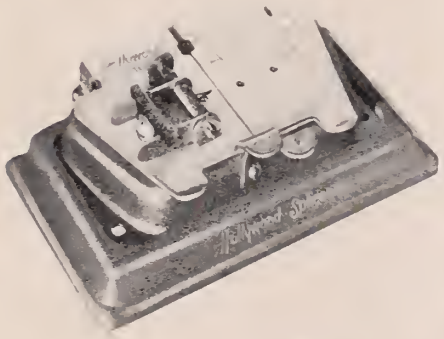
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Home Movies

HOLLYWOOD'S MAGAZINE FOR THE 8MM AND 16MM CAMERAMAN

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Cover Photograph by ACME NEWS PICTURES

Who's worried? Nat Patrick Brown of San Antonio, Texas. A piece of string, a bent pin, a fallen lag and a quiet stream makes everything right with the world.

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"cine capsules"

DON'T GET trigger-happy and take shots of everything you see. Generally speaking, know where each shot is going to fit into the plan for the final film before pressing the button.

* * *

WHILE YOUR lens may be fast enough to take clear outdoor shots in color on a dull rainy day, don't expect the result to look like a bright sunny day. You have taken a shot of a dull rainy day, and that is what you must expect to see on the screen.

* * *

IN AN EMERGENCY clean amber sunglasses make very good filters when held in place in front of the lens. Exposure should be two or three stops larger than normal, depending on the density of the amber tint.

* * *

A PROJECTOR lamp will not last forever so don't wait for it to burn out before getting a replacement. Naturally, it will not burn out while the projector is standing idle, but when it is in use, and probably in the middle of a showing when there are a number of invited guests present.

* * *

WHEN FILM runs out on the floor (it happens to the best of us) it should not be run through the projector again until it has been properly cleaned. Particles of dust which the film has collected will accumulate in the film passages and scratch this and any other film run through the projector before time off is taken to give the projector a thorough cleaning.

* * *

THE QUICKEST way to ruin good film is to use a defective projector. The major injuries are scratched emulsion and torn sprocket holes. When a projector starts to "act up" don't use it until it has been put in good working order again.

* * *

WITH SUPPLEMENTARY lenses the higher the diopter rating the shorter the focussing distance, e.g., a 2 diopter lens would require focussing with the regular lens set at infinity, whereas an 8 diopter lens would require focussing at 5 inches. The latter when used with a 2-inch telephoto lens would make a postage stamp fill the screen.

* * *

IN TAKING a meter reading, if the main point of interest (and there should be only one) is in the shade, then take your meter reading to include the shaded portion of the scene and not overlap into the brighter parts.

* * *

CLUB NEWS

The 8-16 Movie Club of **PHILADELPHIA** reports that their last meeting was held June 21st. Members saw a demonstration of an 8mm and a 16mm projector, with an evaluation of the individual projection bulbs made later. A film called the "Mad Doctor" made collectively by members of the club will be shown at the next meeting, according to "Closeups", the monthly publication of this club.

The 8-16 Home Movie Makers, **KANSAS CITY** announce the Mid-Year General Film Contest. The limit is 400 ft. 16mm, or 200 ft. 8mm, in black and white or color. Winners will be presented with trophies for first place in either 16mm or 8mm class.

JOHANNESBURG, SOUTH AFRICA Cine Club has a new approach for activating sluggish filmers. Groups of ten members form Suburban Groups in each area and meet periodically in each other's homes, to have informal discussions and film evenings. Later, new ideas growing out of these meetings are presented to the parent club, for the benefit of all. At the last meeting Mr. J. M. Morison made the presidential announcements, and Mr. R. Drysdale discussed cine ideas. The evening concluded with a talk on lenses by Ian Nicol.

ROCHESTER, N.Y. The 8mm Movie Club held its last meeting of the season June 29th at the Rochester Museum, where a talk was given by Mr. John Hayes of the scientific bureau of Bausch and Lomb Optical Co. Four films were shown. A club picnic is scheduled for Sunday, July 29th at Power Mill Park.

LOS ANGELES, CALIF. The West Los Angeles Movie Makers report that Mr. D. Wertz has demonstrated his Dual Projection system on June 29th with 8mm film. Members met at the home of Mr. Wertz.

The Los Angeles Cinema Club annouces the following programme for July 2nd at the Wilshire Ebell Club: "Film Editing for the Amateur," a talk by Desmond Marquette who will discuss the problems of presentation, camera angles and treatment of various subjects.

RICHMOND, VIRGINIA. Richmond Movie Camera Club. Henry Biggio demonstrated splicers and discussed good and bad points of various types, at the last meeting held June 22nd. Joe Pancoast and John Geiger have been appointed again as delegates to the Northern California Council of Amateur Movie Clubs.

PETALUMA, CALIF., Petaluma Cinema Club had their "Work Night" June

● See "CLUB NEWS" on page 286

EXPOSING color film

by John St. Clair

IF YOU are a newcomer to Home Movies, you have already shot several hundred feet of film in black and white; now, you've got a hankering to shoot in color, but feel perhaps that it may be a difficult job.

But it isn't the formidable task you might think it is. In fact, following a few simple rules can almost guarantee good results—providing the rules are carefully observed.

If you want to duplicate exactly the colors in nature, you may have trouble achieving it, because it is impossible to do so. Remember that the dyes used in the manufacture of color film can only be an approximation of the actual color we see. Then too, many people think they see a certain tint, or color, when actually the original color is quite different, at various times of day. Color is not comstant—it keeps changing with the light source, and is profoundly affected by other objects which reflect colors of their own.

With black and white filming, the time of day, whether cloudy or bright, light or dark, doesn't matter too much. If the exposure is correctly calculated, then there is nothing to worry about—just check the light and shoot. But conditions for color shooting lie in a narrower field, and the amateur must be cautious about exposure, before he makes the exposure.

Color film is "slower" than monochrome film. Where a scene can be shot at *f*/16 on a bright sunny day—the same lens opening cannot be used for color. The exposure will likely be somewhere in the neighborhood of *f*/8, with bright direct sunlight.

The time of day must be considered too. As a rule, it is wise to shoot between the hours of 10:00 a.m. and 3:00 p.m. because the quality of the light remains fairly constant during that period. Earlier than 10:00 a.m. will produce a bluish cast to your shots, while shooting later than 3:00 p.m. will create a definite reddish cast on the film.

With black and white film, mistakes in exposure, (if they are not too great) can usually be corrected by the laboratory which processes your film. Not so with color film. Your exposure must be "on the nose"— or else your film will return, pale and anaemic, (if you have given too much light), or else it will be very dark, (if you you have not given enough light).

It should be very apparant then, that following the instruction leaflet packed with the film is a definite "must." Approximate exposures listed there, for various light conditions, will usually produce good results. Later on, with the use of a good exposure meter, it will be possible to photograph subjects which fall outside the range of the conditions listed in the instruction sheet. But, as a beginner, it would be well to learn as you go along.

Slight overcast, or hazy sunlight, is especially good for close-ups and portrait shots. Your subject will not squint, (as he does in bright sunlight), and the color values in the flesh tones will be truer and softer.

Side lighting, where the sun illuminates only one side of your subject, is a fine effect and creates a feeling of plasticity. But this kind of lighting requires more exposure. Your lens will have to be opened up to perhaps *f*/5.6, in order to get the proper exposure. Backlighting too, can produce a more dramatic effect, but here also, the lens must be opened up slightly, to compensate for the difference in the amount of light shining on the subject.

Try this one. With the sun at the rear of the subject, and the camera in front, shoot a sequence using the following plan. Have an assistant aim a fairly large reflector, or mirror right at the subject—in order to brighten up the flat illumination of the face. Vary the distance between reflector and the subject, and see the difference in the amount of reflected light thrown on the subject.

You will find that you will get a combination front and back-light effect—in other words, a well lit shot, plus a halo of light around the head of the subject. This creates a very plastic effect and makes your subject stand out from the background. However there is one thing to watch—see that the direct rays of the sun do not shine into the lens. That can cause light streaks and halation, which will ruin your shot.

Inside lighting for color film, is vastly different than lighting for black and white. Deep shadows should be avoided, and contrasty lighting should not be used because color film cannot reproduce a long scale of tones which vary greatly in intensity. Be sure to light up the background, and to provide enough light so that you get correctly exposed frames. Avoid too many high-lights which are brighter than your main source of light.

And speaking of light, this is a good time to note that you need almost

● See "COLOR" on page 263

HOLLYWOOD PRO'S at work

Technical highlights in current Hollywood films of interest to the serious movie amateur . . . .

by HOME MOVIES TECHNICAL EDITOR

SON OF DR. JEKYLL

Photographed by Harry Freulich. Produced by Seymour Friedman. Make-up, Clay Campbel. Special Effects, Larry Butler and Don Glouner (Matte Dept.). Starring Louis Hayward, Alexander Knox, Jody Lawrance, Doris Lloyd, Paul Cavanaugh. A Columbia picture.



Jekyll and Hyde have been portrayed on the screen, in different versions, between 1920 and 1941 by John Barrymore, Sheldon Lewis, Fredric March and Spencer Tracy. High horror point of each film has been when Jekyll drinks his potian and is transformed into the revolting Hyde right before the eyes af the audience. In each instance "stop action" was used, to change the appearance of the actor, with the camera stapped for several frames while more and more make-up was added.

Louis Hayward, as "The Son af Dr. Jekyll," gets a new treatment with the transitian effected by a series of colar filters placed aver the camera lens. The process, developed by Clay Campbell, make-up head at Columbia, Larry Butler, special effects



expert, and cameraman Henry Freulich, is faster in production time and more horrific in results than the old-fashioned method.

Hayward, for the transitian sequences, gaes into Campbell's make-up chair, where red and blue greasepaint is applied ta his face in one operatian. False hair, dyed precisely the same shades as the greasepaint, is used on his head, eyebrows and cheeks. On the sound stage, the transformatian is photographed thraugh a series of sliding filters, red and blue, with precisely the same color factors as the make-up and false hair. The red filter gnores the red make-up, revealing Louis Hayward as "himself." It brings out the blue greasepaint and hair effects, disclosing a partial disintegratian into Mr. Hyde.

For the finale and smash visual impact, the blue filter reveals the red make-up, showing the repellent manster Hyde in full horror, with sensual, bagging features, and a simian growth of hair on scalp, eyebrows and jowls. By reversing the calor sequence of the filters, the spectator sees Hyde ransformed back into the person of the young and handsome Jekyll.

Here are the technical notes, according to Don Glouner, Director of Photography in the Matte Department.

"The largest problem was balancing the exposure for the red and blue filter. The red required a 6x increase in expasure, and the blue 12x. In order to make both filters transmit an equal amount of light, neutral density filters were added; then the exposure was exactly the same for both shats. We used a 2-inch lens for the shots, working at f/2.4 and using 24 f.p.s. The filters were Wratten glass squares, joined—edge to edge—so that they could follow each other over the lens, without any interruption. They were used at 3" in front af the lens, and therefore there is no demarcation line showing," said Glouner.

The old-time stop-action process utilized in earlier versions of the Jekyll-Hyde transformation, was extremely slow and tedious, and necessitated endless shuttling between the make-up department and the stages. Such scenes in the past, required at least a week's filming; Columbia's unique filter process enabled director Seymour Friedman to get the required Louis Hayward footage in a day.

The picture will be released sometime in September.

A GIRL IN EVERY PORT

Photographed by Nick Musuraca. Directed by Irwin Allen and Irving Cummings Jr. Sound. Phil Brigandi; Film Editor, Ralph Dawson. Starring Graucho Marx, Marie Wilson and William Bendix. An R.K.O. picture.

While on the set, we asked Nick Musuraca what kind of light he was using for "Girl in Every Port."

He said: "We're shooting in high key, with plenty of light sa that we can get all the action. All our outdaar shots are taken right here in the studio."

He pointed to a few giant lights a hundred feet from the set, which were bright enough to simulate sunlight. Nearby were senior spats (7700 candle power), juniar spots (3300 candle power), 500's, and quite a few 150 watt fill-ins.

The particular scene they were shooting that morning was the exterior of a race horse stable. After a bit of business between Marie Wilson and Graucho Marx, only Miss Wilson remained on the set. The camera was moved in far a close-up and the electricians cut out the senior spot lights, leaving only five fill-in lights which were yellawish in color.

"Why the yellow color, and not blue white, like the seniar spots?" we asked the cameraman.

"Well, this is a close-up," he replied, and if we used the big spots too, then the effect on Miss Wilsan's face would be too harsh. This way, with the yellowish fill-ins, we get a nice soft effect."

Other Hollywood cameramen use an Aero No. 1 filter an their cameras, to get the same results as Musuraca achieves in this picture. Amateurs can do the same thing. If one stop is allowed for the filter (factor 1.5), they can also produce better flesh tones in this way.



THE FROGMEN

Photography, by Norbert Brodine, Produced by Samuel G. Engel. Direction, Lloyd Bacon. Music Cyril Mockridge. Story by Oscar Millard, and Screen play by John Tucker Battle. Film Editor, William Reynolds. Make-up, Ben Nye. Special Effects by Fred Sersen, and sound by Winston H. Leverett and Roger Heman. Starring Richard Widmark and Dana Andrews. (20th Century Prouction.)

The saga of the Navy's daring Underwater Demolitian Teams— battling sailors wha go to war in swimming trunks—has been immortalized on film by 20th Century-Fax in a sea drama called "The Frogmen."





In lifting the wraps off ane af World War II's best-kept secrets, the Department af Defense finally allowed public recognition to the intrepid

● See "HOLLYWOOD" on page 286

"I've got a problem"

Diopters Defined

Q: Could you give me some exact information on the definition of a diopter, and the application of this term to supplementary lenses?

A: The term "diopter" is used to indicate the focal length of any auxiliary lenses used for titles or close-up work. A one-diopter lens, placed in front of the camera lens set at infinity will be in sharp focus at a distance of 40 inches. Therefore if the object is 40 inches from the lens it will be sharp.

Auxiliary lenses are rated as 1, 2, 3, and 4 diopters. A 2-diopter auxiliary lens would provide sharp focus at 20 inches; a 3-diopter at 13 inches, and a 4-diopter at 10 inches. Just follow the simple rule: to determine the focusing distance of auxiliary lenses rated at 1, 2, 3, or 4-diopters, divide the distance of a diopter (40 inches) by the desired diopter figure. Thus a 4-diopter lens would be used for ultra close-up focusing at 10 inches.—*(By William Rose, Yakima, Washington.)*

Haze Filter

Q: Could you tell me something about the use of haze filters?

A: These are used when shooting at high altitudes, or making shots from aircraft. Their most important use is to cut through the haze for better all-around detail.—*(By George Watters, New York, N.Y.)*

Positive Film Speeds

Q: What are the Weston mazda speeds for some of the popular brands of positive films applicable for direct positive title-making, and how should I use an exposure meter to obtain correct exposure in shooting titles?

A: As speed ratings of all cine films vary according to the developer used, this is an important point to consider by the amateur developing his own positive film titles. Some developing formulas produce a relatively higher speed on the film, than others. Best method is to shoot a test strip, right for your own peculiar requirements. Use the full range of stop openings and then choose the one which produces the best contrast, and shoot your titles accordingly.—*(By Henry Coogan, Wilmette, Illinois.)*

Reverse Action

Q: I want to take some trick shots, especially the kind filmed with the camera upside down and the film turned over in the projector to get action in reverse. I understand that it is not advisable with 8mm, due to focusing problems. If so, to what extent does it affect final projection?

A: The problem is not in filming, but in projection, as the film spliced upside down must be run with the emulsion side opposite to that of the rest of the film. The film in projection usually is negligible.—*(By M. L. Buck, Portland, Oregon).*

Wide-Angle Lenses

Q: What is the difference between two wide-angle lenses I have seen advertised. One doubles the field of view, the other quadruples the area of view.

A: The two lenses referred to give the same enlargement. Field of view usually refers to the width of field; area of view is width times height. All lenses of the same focal length cover the same area at the same distance.—*(By A. D. Copeland, Vermillion, Ohio).*

Backwinding 8mm

Q: How can 8mm magazine film be backwound for double exposure?

A: Unlike 16mm, 8mm magazines can be easily backwound. Simply remove the magazine, invert it and replace it in the camera. Then, either in the dark or with a light-tight cap over the lens, run the desired footage, then remove the magazine and reverse it again. It will now be in its original position ready for the second exposure.—*(By Homer Wilkinson, Auburn, Wash.).*

Copying Sound Films

Q: Is it possible to copy 16mm sound films?

A: If you contemplate copying sound-on-film, we do not advise it. Owing to variations in density and area, it is almost impossible to get a copy of the sound track that is at all satisfactory. The only way to get a good sound track on a copy print is to re-record it. —*(By E. J. O'Hara, Sioux Falls, S.D.).*

Filters and Titling

Q: I was told that filters will make sharper titles. If this is so, can you tell me why?

A: Increase contrast—yes; make the title sharper—no. If the title has a colorful background then it can be photographed so that more contrast is apparent in the film strip. For example, if your subject has white letters on a blue background, then a yellow filter will increase the contrast of the blue background. But if the title is black and white, then a filter will do nothing but increase the exposure.—*(By R. R. Rourke, Omaha, Nebraska).*

Copy Distances

Q: Is there a method for determining the picture area covered by a lens at a given distance, and where the camera must be placed to cover a certain area?

A: Here it is, and it's a simple one too. With a one-inch lens on a 16mm camera, or a half-inch lens on an 8mm camera the width of the area is just two-fifths the distance from subject to lens. For instance, the camera is 30 inches from the title. Two-fifths of 30 is twelve, so the width of the title area is 12 inches, (and since the height is always ¾ of the width, the title will be 9 inches high). Similarly, if the title is 20 inches wide, the camera lens must be 50 inches away, or 2½ times the width of the title. (The

● Continued on page 280

Readers: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your questions in these columns. If an answer by mail is desired, please enclose stamped self-addressed envelope.

COLOR

● Continued from page 261

four times the light for color than you need for black and white. The reason, of course, is that color is not as fast as black and white. If you have been using No. 1 floods, then you will have to change to No. 2's—or else pool your lighting resources with some other amateur who is also interested in color filming.

Whatever you do—don't guess! Use a good exposure meter, or failing that follow the instruction sheet to the letter. It is packed with your color film for a reason—to help you get better pictures. Many amateurs get consistently good results by following nothing but this instruction sheet—and a bit of good common sense.

It is advisable to keep a record of shots taken—at first. Note the time of day, kind of light, and the exposure given. Later, when the film is returned from the processing station, you will have a basis for comparison. If a serious error in exposure has been made, then it is possible to correct it next time. This may take a little time and trouble, but the effort is worth the slight inconvenience involved. You will find that you won't make the same mistake twice, because experience is a fine teacher.

Color film deterioates with time. Don't store exposed film, but send it in immediately for prosessing. And keep films away from heat. Both of these conditions will alter the color balance of the film and may ruin a perfectly good strip.

Your first shots in color, may well be a sunrise or sunset. It is not easy to advise exact exposure for this kind of shot, but here are a few hints. Shoot at *f*/2.8, for a few frames, and then close down to *f*/3.2, and shoot another few frames. Then close down to *f*/4.5 just as the edge of the sun begins to show above the horizon. Finally, try again, by closing down the diaphragm to *f*/5.6 for the last phase.

IDEAS

FOR VACATION FILMING . . .

Vacation Continuities

THE best vacation pictures are generally those for which the filmer planned pretty well in advance. He had in mind a plot idea before he started on the trip, and every foot of film exposed was taken with the finished production in mind. The following are some ideas for good vacation continuities:

PICTURE POSTCARDS Start with a close-up of a hand picking postcards from the usual outside rack at the vacation center, followed by a longer shot of the entire family milling around and selecting their own individual choices. Follow with a close-up of Dad writing card to the office gang; the message provides the title: "Arrived at Vacation Town O.K. Waiting to get at those bass!" Follow with scenes of arrival, Dad hauling out tackle and shots of him fishing, etc. Next, Mother writes a card to Aunt Emma: "The golf at Lakeville Links is grand. We've formed a swell foursome already!" Brother and sister have their own personal chapters, too, covering favorite sports such as boating, hiking, swimming, etc.

Still another way is to mail picture postcards to a relative or friend at home. Show her sitting in the backyard reading her mail, picking out the postcard you have sent and reading the message, which can be the title for a fade-in sequence of vacation shots. Fade back to relative looking at other cards and messages to carry on this idea throughout the reel.

The "Wish You Were Here" expression offers an amusing touch to the postcard gag. After each message telling about the good time being had, conclude with "Wish you were here." Finally, a shot of Alcatraz, Sing Sing, or some other penitentiary or penal institution could be preceded by the familiar postcard greeting ending in "Wish you were here!"

* * *

FISHING BET CONTINUITY A man and wife on a fishing trip agree that the one who catches the smallest or the fewest fish shall cook dinner. The woman sets out feeling that she'll probably have to prepare the meal as usual, since her husband is an accomplished Waltonian. But she catches quite a few fish. Meanwhile hubby has chosen what he thinks is a choice spot to fish, but the first thing he does is to snag his line in the branch of a tree. Subsequent cutbacks show him getting madder and madder as he tries to extricate his line, finally he is shown in the tree getting the hook out of the branch. As the day ends, wifey carries back a nice catch of fish, which hubby has to clean and prepare while wife sits at her leisure in a comfortable camp chair.

* * *

ARGUMENT OVER ROUTE Picture opens with a close-up of a map of the U.S. spread out upon a table. The hand of a woman traces a line with one finger across the map from east to west. The hand of a man enters the scene to interrupt, and traces a line from the Canadian border to the Gulf of Mexico, implying that an argument is in progress as to the route to be taken.

Next the hands are seen drawing straws. Then the winning hand enters the scene with a pencil and draws a heavy line on the map from north to south, indicating the course of the trip. This sequence ends in a fade, and then a fade-in of the initial travel scene follows, corresponding with the starting point on the map.

The man-wife argument idea can be used in another way. The wife wants to go to the seashore, but the husband insists on going to the mountains to fish. This argument scene fades out and fades in to show the couple lying on the beach!

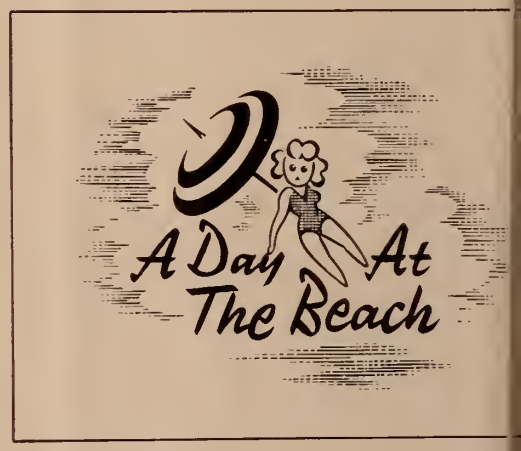
* * *

CHECKING OFF THE BUDGET The husband prepares a budget sheet covering proposed expenditures for their vacation. As they proceed along the way expenses prove greater than expected. He is shown many times poring over the sheet, writing in a $5.00 item where only a $2.00 estimate was planned, etc. Eventually his cash on hand is exhausted and the wife suggests writing checks, bringing about an overdraft on his bank account. Returning home, the man is arrested, charged with issuing worthless checks. In order to obtain his release, the wife is obliged to use the money which she had secretly saved from her grocery allowance for the purchase of a fur coat.

As they went along, the originator of this story made the tie-in shots of the husband as he frequently checked over the budget sheet. After their return, the opening and closing sequences were staged to show them planning their vacation and arranging the budget expense account; the arrest of the man; and then of the wife hurrying with the money to bail him out of jail.

● See "VACATION" on page 284









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" . . . we edit for rhythm and continuity to make our films interesting," say Maria & Lauritz Melchior.

MELCHIOR is an amateur...

He shoots the same kind of pictures as you and I, but makes a movie diary of his experiences, too.

"IF YOU want to live your life over again, make movies first," said Lauritz Melchior, as he sat in the Game Room of his Beverly Hills estate.

"In 1945 I took a trip to Europe, making movies in Scandinavia, France and Germany. Then I returned there this year and took more pictures. Germany was infinitely interesting, because when I compared my films taken five years before, the vast difference could be seen—from a mass of rubble and stone, to new cities and towns which looked almost normal in the Spring of 1951. That was my own personal diary of the aftermath of war."

But the records of his life include many other films. His trip to Africa, for instance, where he shot more than 14,000 feet of Kodachrome was especially valuable to him.

"First thing—Africa was the place where I learned to judge the light, and made up my mind, once and for all, that I would never, never, work without an exposure meter. But I ruined 5,000 feet of color film before I learned my lesson," he said.

"The light changes so rapidly there, and the quality is so varied from minute to minute, that it is imperative that readings be taken before each shot. Of course, with a wounded lion charging at you it isn't possible to say to him, 'hold still, I'm taking pictures'."

We saw parts of the film which he made in Africa, and many shots were extreme close-ups—too close, it seemed, even with a telephoto lens. And Melchior is equally adept with a gun, too: his Game Room, filled with trophies of his African safari includes buffalo, lions, moose, cheetahs and tigers.

"But most of my films are the same as yours," he said. "I take the same kind of pictures—movies of our friends, of Mrs. Melchior . . . "

And here Mrs. Melchior exclaimed:

"Yes, your pictures are very good now—but tell him about some of your first ones."

Melchior smiled broadly and said nothing.

His wife continued. "I'll never forget the first films you showed me—remember that? I got so sick . . . in fact, real seasick . . . with pictures going up and down and landscapes unrolling from here to there. It was so boring too!"

Melchior laughed right out loud, and then began discussing his camera. He uses a 16mm magazine-loading Bell and Howell with a turret head. He has a 1″ *f*/1.9, a wide-angle *f*/2.5 and a 3″ telephoto *f*4.

"It's fine for me and I like it. The best thing is that I'm used to this one camera, and now I make very few mistakes with it."

He does his own splicing and editing and about this he said:

"Editing films is a wonderful test of skill—a kind of challenge. By that I mean that when I sit down to edit my shots, I can take this long roll of un-

● See "MELCHIOR" on page 279

A Traveler plans *his movie making*

What to take on a trip—Equipment to buy and tips on planning your films.

by ARTHUR L. MARBLE



Capenhagen market.



Fine Arts Palace, Mexico City



Lake Louise, Canada.



MANY people are planning to go abroad this year for the first time and have been urged by friends to take along a motion picture camera. A large number of these have never taken personal movies before. Some of them may welcome a few suggestions.

First, let's think of choosing a movie camera. It would be wise to get a standard, well-advertised make of camera, for established companies will stand behind their machines and make good any defects in materials or workmanship. If silent pictures are planned solely for personal use—and an audience will never be larger than can get in an average living room—the 8mm will prove very satisfactory and certainly lighter and more economical than the 16mm. If the film will be seen by larger audiences in church or school, or on television, the 16mm permits the use of sound-on-film, which is not yet practical for the 8mm. But either size camera will do admirably the work for which it is intended.

Whatever camera is selected, its use should be mastered before starting on a trip. Making good travel films will take enough time without the added complication of having to learn to take movies at the same time! The camera instruction book must be carefully studied and as many other books on film making as possible. Above all, the traveler should get some experience and know before starting that he can make good movies. This experience, plus the confidence he has in his ability, will help get pictures which he can be proud to show when he returns home.

When it comes to the selection of accessories for the camera, the problem is similar to that of other baggage—it is best to take only the essentials. Consider a list, then, of a few basic accessories for the cine traveler. A camera case and tripod without question are necessities. If it can be used properly, an exposure meter is highly recommended. Lens filters can add much to the quality of pictures.

Your camera dealer will help you get reliable insurance on your equipment. Needless to say, each should take fresh motion picture film in sufficient quantities to last the trip, unless there is certainty of a reliable supply enroute. If the tourist is going into a hot climate, it is best to see that the film is protected by a tropical pack.

● See "TRAVEL" on page 288



Vacation filming at home

by JAMES RANDOLPH

VACATION movie-making is associated in the popular mind with visions of far-away places and trips to distant lands in search of strange scenes and exotic camera subjects. Let's face it: Not all of us can afford to travel beyond the confines of our own country, even our own neighborhood, and we may be lucky to have any cash left over after we've bought our film! Are we condemned to a desert island of camera dreams? Not at all! The purpose of this article is to tell your attention to some of the picture subjects that you may be overlooking close at hand. It is entirely possible that the pictures you make while vacationing at home will have equal or greater interest than the films that you might bring back from a long trip.

First of all, while few of us would turn down a chance to travel in search of film topics, let's consider just a few of the stay-at-home cameraman.

1. Suppose that you have bad luck with some of your pictures; there is the problem of retakes. If your pictures have been shot in a distant land and your films haven't been developed until you get home it may be difficult or impossible to shoot the subject over. But retakes of subjects near home are fairly simply because they are easily available.
2. While we are willing to grant that a stranger often sees more to photograph in a locality than an old resident, this is usually because the old resident has not trained himself to observe the pictorial opportunities lying about him.

● See "HOME" on page 283



MEASLES MUDDLE

FOR MAIN TITLE

To animate this title, cut out and place it in your typewriter title. Fade in by rotating your lens from smallest stop (f 16 or 22) to proper exposure. Then stop camera. Change exposure by stopping down 1/3 stop to compensate for the slower shutter speed when using single frame. With a lipstick or red crayon, draw a dot on the title and shoot two frames. Continue to place dots and shoot single frames until the title card is covered. Return the lens to first exposure and let the camera run for a few seconds, fade out by turning lens back to smallest stop.

it around your nurse's arm. Fasten with a safety pin.

Ready to go? Let's load the camera and begin.

MAIN TITLE: Measles Muddle. Animate as shown in the accompanying illustration.

● See "MEASLES" on page 279

MEASLES MUDDLE - - a quickie

Here's a low budget quickie with animation, a trick or two and ready-to-shoot titles.

by HOWARD P. WYRAUCH

"MEASLES Muddle" is a low, low-budget film you can shoot in a week end. With careful lighting and a cooperative cast, you'll get by with 100 feet of 8mm; double that in 16.

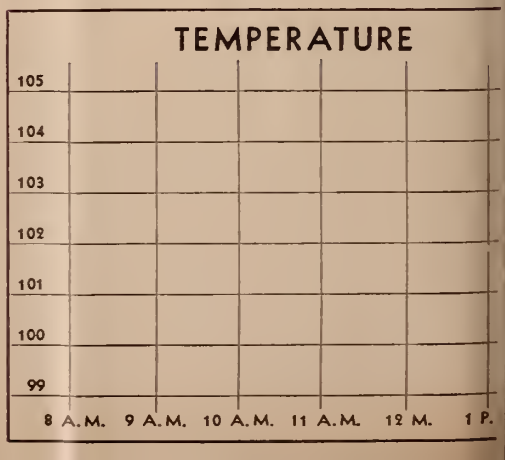
Biggest feature of this film is flexibility. As written, the cast required is three girls. One plays the patient, one a nurse, and an older girl as "mother." If boys run in your family, substitute doctor for nurse, "father" for "mother." If children do not run in your family, borrow your neighbor's. Filming them will keep them off your lawn.

Printed on these pages is a main title with details on how to animate it. A similarly animated "temperature chart" is also included. These can be shot in standard typewriter titlers. Scene 3 will test your cinema skill, in that the measels spots will "grow" on the patient's face if your child doesn't wriggle, and you use a tripod. Don't be afraid to tackle the animation if your camera has no single frame button. Flipping the camera release will give you approximately the same result. Remember though, turn your lens down 1/3 stop to compensate for the slower shutter speed. Most cameras go 1/20th at single frame; 1/30th at normal speed.

For the most part, props for this film should be available around the house. I was fortunate in having bought a nurse's costume for my daughter the previous Hallowe'en, but nothing so elaborate is necessary. You can fold a nurse's cap out of paper or get one at your local drug store by purchasing a certain brand of surgical supplies. You can make an arm band by folding an 8½x11" sheet of paper the long way. Draw a cross in the middle of the folded sheet and wrap

TO ANIMATE TEMPERATURE CHART

Place temperature chart in your titler. Gauge proper exposure and again stop down 1/3 stop to compensate for slower shutter speed on single frame. With a red pencil or crayon start a line at 99 degrees on the left, and draw a jagged line going up to 105 degrees at 11 A.M. Interrupt your drawing every 1/8th inch to expose two frames. Then draw the line in the same manner going down irregularly through the other half of the chart. Expose a foot or so at either end and in the middle to allow your audience to absorb the scene. In editing you'll separate this film in the middle and place the two halves in their respective place as noted in the script.





Ultra Close-Ups with precision . . .

Want exact field for extreme close-ups? Use long focus lenses this unique way.

by ERIK KNUDSEN



THE REALM of close-up photography takes the cine-filmer into another world. And if he wants to take the trip he should be prepared for one of the most fascinating experiences that can come to any serious movie amateur.

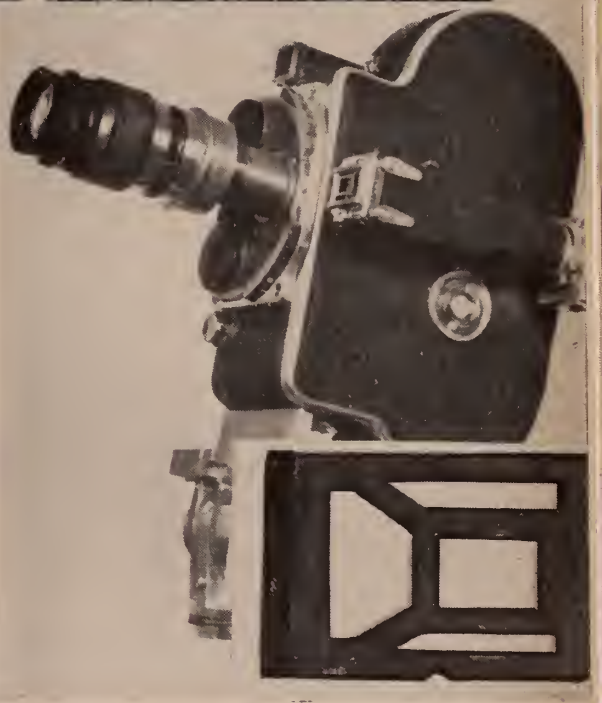
Being prepared is the surest way of producing excellent results right from the start, and here is my own method of guaranteeing focus, field and exposure.

Now, most movie cameras have a considerable parallax between the filmgate, the ground glass and the viewfinder, so the cameras cannot be used at a shorter distance than 50cm from the object. That is the reason why it is necessary to use long focus lenses to get close-ups of small animals. I use a Leica Elmar 90mm lens on a Bolex, and a special Bolex viewfinder H 16-F 100.

When shooting ultra close-ups the following three things must be taken in consideration: I. Extension tubes; II. View-finder parallax, III. Increase in exposure.

I. Long-focus lenses normally have a minimum focus distance of 1 meter (39 inches). If you want to use them at shorter distances, you have to use extension tubes. To avoid the changing of tubes I asked a mechanic to combine the adapter and the extension tube in one gadget, which was made in such a way that it replaced several tubes of different lengths and extended the focussing range from 40cm to infinity. As can be seen on the photo, and the design, this special adapter consists of two parts. One part is in one end threaded for the Bolex and screwed on the camera, the other part is threaded for the Leica lens. The other end of the Bolex part has a third thread on which the Leica part may be screwed backwards and forwards. In order to focus quickly it is "4-threaded," so 4 to 5 turns move the Leica part from one

● See "CLOSE-UPS" on page 281





Top Left:
Example of large, sharp image obtainable with long focus lenses using special masks and adapter. Chrysopa spider.

Top Right:
Fast, accurate method af determining field of view at any distance. Make black cross on clear film—project to mirrar 45 degrees at aperture gate, focus, and correct field will be indicated on wall, os illustrated.

Viewfinder showing finder-frame just before it is pushed into slot for accurote masking.

Bolex camera with Elmar 90mm lens, adapter and H16 F100 viewfinder ready for ultra close-up shooting. (*Insert*) Illustratian of finder frame far 45cm. distances. Note slot at top ond sides for rapid alignment of object.

Bottom Left: Detoil of the special adapter for use with long focus lenses.

WITH THE LADIES . . . . .

Lady filmer uses simple subjects to make fascinating movies.

by SYLVIA HIGGINS



SYLVIA HIGGINS

IT WAS in the spring of 1940 that I first became interested in making home movies. At that time I was contemplating a trip back to my home in New England and a friend offered me the use of his movie camera to photograph the beauties of that country in the spring of the year. The idea thrilled me, as I had been eager to try my hand at taking movies. The results of this first venture into movie-making were so pleasing that before much time had elapsed, I became the proud possessor of my first movie camera.

In 1944, I was a guest at a meeting of the Los Angeles 8mm Club. The enthusiasm displayed so impressed me that I immediately applied for membership. At that time, very few members were women. There were competitive contests which, I believe, are conducive to the making of better pictures. Among them, is an annual Ladies' Contest. At the present time, the distaff membership has grown. As the ladies became more interested in their hobby, there are more entries each year.

My particular interest in home movies is the making of scenarios. It is a creative field and stimulates the imagination. The supply of material is unlimited. My original effort in this field was built around an individual. That picture was titled, "She Lives Alone and Likes It." The second attempt was built around a frustrated married couple whose plans for a night out were rudely shattered by the intrusion of a boring guest. The title, "There Ain't No Justice."

In the neighborhood in which I live, is a happy couple with seven lovely daughters. I had watched them with interest for some time with the thought in mind of a picture. The title of such a movie? "Little Women," a fitting subject, I concluded. After acquiring the consent of the parents and the excited anticipation of the girls, the picture was in the making. The theme was mother's birthday. The talented cooperation of these youngsters ranging in age from two to fourteen, won for "Little Women" by the verdict of the all-male judges, first award in the Annual Contest in 1947 and the Babb Achievement Trophy. This was the first year in the annals of the club that this award had been granted to a woman.

With a little imagination, one can create an interesting picture from the the simplest of material. An example, is a recent second-prize winning picture, which received much favorable comment, that I titled, "Pansy Faces." These modest little flowers, with their almost human faces in endless variety, were captured in a fifty-foot reel of close-ups.

The movie hobbyist is always alert for material, or suggestions for the making of pictures. For this reason, they no doubt have far greater enjoyment in their hours of recreation and leisure.

A feature of movie-making which I especially enjoy, is titling. For me, this is a hobby within a hobby. The proper use of titles does much to pro-

● See "LADIES" on page 285

what's your angle?

RAY RUSSUM, Photos • Model, BARBARA THOMAS

Choose the point of view—then decide on the angle and shoot more dynamic films.

A unified film is one that has a single main idea that each individual scene helps to develop. The principle of variety means that the scenes are taken in such a way that the audience is not bored with a succession of pictures that are too much alike in style of presentation. For example, a film that contains nothing but close-ups or distant shots might tend to lack interest and prove tiresome to your viewers.

In addition to working for a pleasing succession of close-ups and more distant shots, one of the best ways of attaining diversity is to select individual camera angles that are chosen clearly to express the basic idea of each single scene.

For instance, the usual angle is produced with the camera held on a level plane with respect to the subject and several feet from the ground, either at waist or eye level. While many pleasing films are made entirely from this viewpoint, it is frequently true that greater interest and distinction may be accomplished by the use of other angles.

The use of a low camera angle tends to emphasize the size of an object. Filming a very large person would tend to make that person appear larger than he is. Use a low viewpoint only when you really want to make your subject appear large and impressive. One advantage of a low camera angle is that the sky can be a background and any extraneous material can be eliminated which might detract from your scene.

A high camera angle looking down on your subject tends to minimize the magnitude of objects. This angle is very helpful in giving your spectators a sense of superiority that increased height often does. Like the low angle, a high angle is very useful in cutting out undesirable background scenery.

Scenes in which the moving object is traveling across the camera field at right angles, or moving directly into

● See "ANGLE" on page 287

Low angle for accent. High angle for dramatic shots 45 degrees for action. Head on for effect



Synchro-Sound for the amateur..

Last of three articles on a sensible approach to adaption of cine-sound to home movies.

By GEORGE W. CUSHMAN, S.S.C

ILLUSTRATIONS BY THE AUTHOR

IN USING the recorder as described in this series of articles, one difference will be found early in the game. This is the quality of the recording when used under actual shooting conditions.

Recording tests with the average tape recorder are usually made with a short microphone cord, the average length usually being about 8 feet. But when the microphone must be close to the actors, it means that the microphone cord must be thirty or forty feet in length.

With a high impedance microphone, the extended cord length will often result in much hum and "gurgle" in the finished recording.

Therefore, the very best quality microphone cord should be used, well grounded, and never any longer than necessary. A sound-proof housing (blimp) should be placed over camera and recorder, and the camera placed as close to the actors as necessary in order to keep the cord length to a minimum.

When the cord length must be over 40 feet, it is recommended that a low impedance microphone be employed with a line transformer at the input which is capable of matching the impedances between the low impedance of the microphone (which may be around 25 ohms) and the high impedance of the input (which may be around 100,000 ohms).

Such transformers list at about $15.

Another remedy is to use a small pre-amplifier close to the high impedance microphone. This will amplify the microphone signal above the hum and "gurgle" and result in good quality.

Still another solution is to use a 60 cycle filter (if the A.C. source used is 60 cycle). This is employed by many of the motion picture and television studios to solve the problem.

Part of this trouble comes from the fact that the actors must, of necessity, be at least 3 or 4 feet from the microphone, if it is not to appear in the picture. More power is required to catch the actors words in the microphone at this distance, thus resulting in more recording volume and therefore more hum.

It was pointed out in last month's article that the recorder we constructed turns the camera or projector shaft in a counter-clockwise direction at a speed of 120 r.p.m., which is standard for an 8 frame shaft at silent picture speed.

On cameras such as the Bolex illustrated here this month, the shaft turns clockwise, and therefore it becomes necessary to construct a gear assembly to accommodate this reversal of direction.

This is accomplished very easily by simply mounting two small gears which are exactly alike in such a manner that the motion put through them is reversed.

These gears can be of any number of teeth, and of any size. Since our unit used ¼-inch shafting throughout, we chose small gears having ¼-inch holes in order to facilitate construction. 16 to 20 teeth in the gears is most desirable, as gears of this size are not too large and are inexpensive.

As may be seen in Figure 1, the recorder is coupled to the lower shaft by means of a flexible shaft (an old speedometer cable is ideal for this), and the upper shaft connects to the 8 frame shaft on the side of the camera. The flexible shaft permits the camera to pan in either direction, entirely separate from the recorder which is placed on its own separate support.

A variation in projection of the films so created may be seen in Figure 2. Here our same synchronizing prin-

● See "SOUND" on page 283



VACATIO

Typewriter Titles

My vacations seemed very ordinary, dull, until I hit upon an idea that brought life to them. Instead of splicing all of my vacation scenes together, hodge podge, any old way, I tied them together in letter form.

The film was supposedly a letter from me telling about my summer vacation trip. The story was untitled. Instead, I started out with an opening scene of a typewriter as a letter was begun. The opening scene went something like this: "Dear Fred, I've just returned from my vacation and as I promised I'll tell you about it . . . "

Each scene was introduced by a sentence or two, either on the typewriter or just a typewritten title. Some titles were of necessity longer, giving historical data, information on the scene, while others were of the "wish you were here" variety.

By introducing the first title as it was written on the typewriter I did not have to include the machine in every shot. Instead many of the titles were typed on paper that would fit my titler and shot the normal manner.

In this way I was able to include all of my vacation shots and still round it out in story form. I carried through the letter idea on all of my shots including the fishing and mountain shots. I found that I had to be less careful with continuity by using the letter idea.

I ended the picture as the letter came to a close. "All in all, Fred, I had a swell time, wonderful, and I wish you might have been with me. As ever, Jim Calahan."—*Jim Calahan, Milwaukee, Wisconsin.*

Summer Vacation Report

If there is a husband or son away in the service, send him a report of the summer's happenings on film. Most service camps are equipped with projectors and the films can be shown. He'll like it even better than a letter from home.

When you go on your vacation, or to the beach for a day's outing, shoot some extra footage to send him. If you don't want to shoot extra footage, duplicate films can be made to ship to service camps.

Films which are sent to service men should be short. They should rarely exceed one or two reels, and scenes must be short and filled with interest. This means tight editing. Weed out the weak or uninteresting scenes leaving only punchy story-telling film.

If the films are kept short they can be sent often to the men in the service. If the service man is stationed out of the continental limits of the United States it is best to query him first on the availability of projectors as some camps in the war zones are not equipped with all sizes of projectors.—*Jean Cummings, New York City.*

Planning a Trip

The hub-bub, hassel and heartaches which go into planning a vacation trip can be the basis for a very humorous home movie. When I planned my vacation this year I filmed a story, slightly exaggerated I'll admit, of the perplexities of trip planning.

Essentially, the film was the story of each member of the family wanted to vacation at different spots. Dad wanted to go to the mountains and fish. Mother wanted to vacation at the beach and lie in the sun. Daughter would have none of this. She wanted to go to a summer camp and leave her parents sitting in the city.

As the film opened the urge to travel to the mountains had just come upon Dad. He rushed out to collect several armfulls of folders and information on mountain resorts and hidden fishing streams. Meanwhile, Mother floods the mails with requests for information on beach hotels, seashore cabanas and exclusive seaside cottages. Daughter, in her own quiet efficient manner, writes for reservations at Lake Whatchamaycallit Camp for Girls . . . at $20 a day.

As the answers began pouring in by mail, Dad found that he was vastly outnumbered. Mother has convinced daughter that she'd be better off at the beach where there are more boys. Dad finds that he must decide between beach resorts and let his fishing go till he has a week end free.

Of course Mother makes the final selection, again ruling out Dad's beach selection. The final shot showed the family piling into the car for the drive to the beach while Dad bids a sad farewell to his rod and reel. — *George Shriver, Wakefield, Conn.*

New Car

The arrival of a new car is often the call for more rejoicing than a new baby. This can be the basis of a funny film: the story of how the new car is babied and handled with kid gloves, until the day when suddenly the newness wears off.

At first, the car is washed every day. It is polished every other day and the chrome fittings are shined whenever they show the slightest sign of dirt. The car is never left outside. The moment it returns home after a trip it is parked in the garage to keep it clean.

Then, presto, a day arrives when it is no longer new. Instead, it is just one of the family and must suffer for it.

It is washed once a week . . . if Mother can get Dad out of the easy easy chair. The children forget to clean



the windshield and chrome and it sits outside after it returns.

Filming a story such as this provides a lot of opportunity for the whole family to mug and emote. It is very easy to make. The film can be shot outside, or if desired, the opening shot can be made in the dealers showroom showing the family as they pick out the new car.

While the story could be edited in a series of opposites (e.g., when the car was new it is polished every day, but now that it is old, it happens if, and when) it would probably be better done as a straight story following the car through its period of newness. Such a story is not only funny, but actually very true to life.—*Fred Ferguson, Montreal, Canada.*

Newsreel

When relatives arrive for a visit they want to see the whole town. They want to see museums, parks, civic centers, small buildings, big buildings, everything, it seems, but the garbage dump.

The person who plays host to these visiting relatives is in an excellent position to record their stay on film. When they are shown the high spots of the city the host can film their reactions as they shoot their own shots. After they have gone the film can be edited into a newsreel showing their visit.

The feature of this sort of film is that it enables the photographer to record the visit of friends and relatives without ending up with posed shots in front of the door or at their car.

Actually, the film is of interest to every member of the family clan. In my case, the films I've made of "Uncle Dudley and Aunt Mary", etc., have

N IDEAS

made the rounds of the various projectors in our family group from Maine to Los Angeles. Other members of our family do the same thing and we swap films in sort of an inter-family newsreel.

There is no need for the films to be long. Mine seldom run over one or two reels but they do chronicle the visits and make much better viewing than a couple of posed stiff shots made when the relatives were not feeling up to snuff.—*Carroll Richards, Terra Haute, Indiana.*

Time Lapse

There was an idea in your Movie Ideas section a month or two ago which I put to use in a little different way and I thought your readers might be able to duplicate the idea.

Originally, the idea told about shooting a sunrise by shooting single frame to condense the time element and still keep the overall effect of the sunrise. I did the same thing with a film on a night blooming flower.

I set up my camera before the flowers opened and shot one frame every half minute during the process. When I finished I had recorded the phenomenon which takes several hours, on three minutes of film.

This has worked so well for me that I intend to use it on films which show how to build things, cakes, houses, and what have you, as well as industrial films.—*Roland Vree, Seattle, Wash.*

Editing Travel Film★★

Much of the confusion of editing travel films can be eliminated if notes are kept during the shooting of individual scenes. As each scene is made, a one or two sentence description should be written in a notebook kept for the purpose.



The sentences should give a brief description of the scene and angle. For instance it might say, "long shot, early morning, Brice Canyon" or "Close-up, Tree, Grand Teton."

When the films are processed and ready for editing, the descriptions can be cut apart. By arranging the notes in order, they form the basis for editing ing the film. With each shot on a separate slip of paper they may be changed and reorganized until the final form is achieved.

After the slips are placed in final position they may be fastened together with tape. The film can then be cut apart and edited in the same sequence as the papers.

The advantage of this procedure is that it allows the notes to be manipulated until the desired continuity is achieved without cutting and resplicing film. It saves an untold amount of splicing.—*Carl Zigler, Portland, Oregon.*

Beach Fun

Here is an idea I found made a terrific beach movie. Full of nonsense and zipp it has gotten a lot of laughs.

Dad, Mother and Junior pack themselves into the car for a day at the beach. On the way Mother warns Dad against ogling the pretty girls. Junior noncommitedly reads a funny book.

Once at the beach Dad promises to obey and lies on the sand to rest. Junior and Mother are playing with a beach ball nearby. Suddenly a beautiful young thing passes by Dad and he sits upright to watch the passing parade. While Dad is enjoying the beauty of the scenery before him, a beach ball hits him on the head and he turns to see Mother sternly warning him against such things. He lays back on the sand to rest. Mother and Junior continue with their ball game.

Once again a pretty girl marches past. Dad thinks he'll play it smart by not raising up. Instead he rolls over to watch from the side. Almost immediately a foot stomps into the sand just in front of his eyes. He looks up to see Mother warning him that enough is enough.

Dad protests, but Mother marches him off to the car where she locks him inside. She returns to the beach ball as Dad sits in the car and grumbles. Suddenly Dad is happy again. He has found Juniors comic book and it's . . . you guessed it, full of shapely girls.—*Gene Roberts, Glenview, Illinois.*

This is . . .

YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this new department. The suggestions outlined are editedf rom letter and suggestions submitted from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your reaction to this new department.—Ed.

Picnic Story

I had a lot of short films on picnics but not enough for a complete reel and none of the stuff seemed to fit. Rather than throw the film out, I tied it together with a story.

Opening with a shot of myself at the editing board, I showed that I was faced with the problem of editing a series of dissimilar films. I picked up a short section of film to look at it on the editor. As I looked into the editor, I cut in a piece of the picnic film. I did this with several unrelated films of picnics, cutting back to me at the editing board each time. Doing this, I was able to combine all of the film I wanted into a fairly interesting reel. At the end I became disgusted with the editing and the final sequence shows me thorowing the whole mess of film into the waste basket . . . something I did not have to do by using it in this story.—*Carmen Castar, Brooklyn, New York.*

House Construction

Recently, I added a room to my house. I'm a camera bug and I couldn't let the event go by without recording it on film. I shot a single reel story from the first piece of foundation until the room was ready for furniture.

I had a lot of fun building the room but I had even more fun shooting the work. There was a lot of humor, I didn't have to invent it, the humor was there.

There was the time I measured an upright stud of two-by-four. I measured the piece several times to make certain it fitted tightly. When I sawed the board it was two inches short. Soon after that I was busy nailing an overhead when I missed the nail and hit my finger. The yelp I let out, might not have been heard on the silent film, but the pained expression of my face got the idea across.

Anyone who is building anything such as this could have a lot of fun making a movie to follow his work. Whenever I look back on my reel I remind myself that the next room I build I'll hire a carpenter.—*George Miles, Santa Barbara, California.*

• • •

Talking about Movies

. . . your basic tool is your camera. Choose it carefully!

A movie camera, however simple it is to operate, is *not* a simple instrument. A camera must move film—stop it—expose it—move it on and repeat the whole process anywhere between 8 and 64 times *every second*. To build a camera that will perform these complex operations perfectly requires painstaking design, the most conscientious workmanship.

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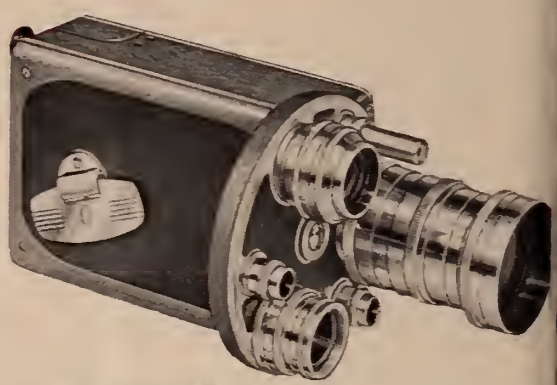
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(The *Auto Master* has all of the features of the *Auto Load.)*



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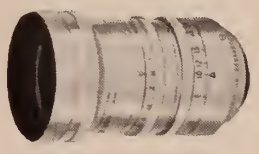
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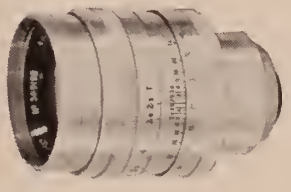
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CAMERA HANDLE

A simple camera handle, that fits the tripod socket, and lends a firmer suport of camera when hand held, can easily be made from a ¼" #20 machine bolt, and a piece of broom stick. The bolt, with head removed, is secured securely into one end of the stick leaving about ¼" protruding to fit into the camera. A leather strap is looped to fit the wrist and slipped over the bolt after being punched for the purpose. A metal washer is placed over the strap and secured in place with a lock nut. The handle may quickly be attached to the camera at the tripod socket and as readily demounted when not in use.—*(By George Gelhorn, Marshfield, Wis.)*

ARTIFICIAL LEATHER COVERING

I am sure a good many Movie Makers like myself, are forced at times to build special cases, for their Dual turntables, Projectors, Cameras, Rewinds, etc.

If the cases are built out of plywood, one often wishes that it could have that professional look of a leather covering, so admired by everyone.

I know that any one who has ever tried to apply artificial leather to a case and tried to get the corners to look neat, will agree it is no job for an amateur.

Here is a suggestion that I have found quite practical.

First shellac the plywood case and let dry. Purchase a roll of *Embossed* wallpaper, from any Paint or Wallpaper Dealer and a small box of Paper hanger's paste; the embossing in the paper is what is wanted because the embossing is very much like pebble ground leather (the pattern or the print on the paper does not matter). Cut the paper so it is about ⅛ or ¼ of an inch larger than the sides of the case. Paste and apply to sides of the case; smooth out with a dry brush or a soft cloth, so paper and paste have a good bond with the surface, and don't apply too much pressure or some of the embossing will iron our of the paper.

Let the job dry for about 10 hours. The paper will become very stiff and then turn up the corners of the case, trim the paper back to the edges with an old razor blade, sand all the edges of the paper and the case with #00 sand paper until the edges of the case begin to show thru.

Apply two coats of 4-hr. Enamel, Black or leather brown, cream, gray, or any favorite color (2 coats are usually enough with the darker colors). If you don't care for the high gloss and want a leather luster, this can be obtained in three ways: after the enamel has dried 24 hours, wipe with a soft cloth and turpentine, or apply a coat of satin finish varnish. For the lighter colors, white, cream or gray, don't use the varnish because it will turn the colors. Apply an extra coat of enamel —at least 3 coats in all— dry 48 hours, and rub down with powdered pumice stone and oil, purchased at any Paint Dealer. The finish will also break down to the luster of leather if you don't rub too hard, or apply too much pressure on the cloth pad that has been dipped in the mixture of pumice and oil, or the paint or color will cut off the high spots of the embossing.

Dress up the job with brass or metal corner guards, suit case handles, catches, hinges and you will be amazed at the professional looking job. The cost is very low, and the finish is very easy to keep like new.

This same method can be applied to cases that have been painted, or varnished, but if such is the case, don't use the shellac.—*(By G. D. Kimberly, Ann:Harbor, Mich.)*

TITLES

Dual hobby enthusiasts who boast movie making as one of the interests should take advantage of the second avocation to supplement the first. An excellent example of this is the use of the many power tools now in the workshops of many readers of HOME MOVIES which may be adapted to use in making better titles.

Essentially a titler consists of a support for the camera and another for the title card, with or without a supplementary lens in between. Accuracy of alignment is of utmost importance.

Nothing could be more suited to a mounting for the camera and title card than a small lathe. The tailstock or tool rest or cross feed can carry a specially made support clamped or bolted in such a way as to permit duplication of the setting at will. A board on a mandrel can be chucked or mounted in the live spindle for holding the titles. Incidentally a very effective end title was made by using a card with the words "The End" upside down relative to the camera. After the camera was started and a foot of film had passed the gate the spindle was torated, slowly at first and then faster. By turning this title end for end, the spinning title came to rest at exactly the right position to be read, properly centered and level. This is just a suggestion to encourage the use of available equipment for making better movies.—*(By Alan Probert, Fairbanks, Alaska).*

IRIS FOR FADES

Photo "C" illustrates an iris from an old camera, fashioned to mount between the camera lens and the sunshade for use as a fading device. The iris should be large enough so that when wide open it will not block out any portion of the picture area.

This particular iris, with a little reaming of the original lens ring of the frame, was fitted to the sunshade and racked into the lens barrel where the pressure held it nicely in place.

Since the iris was mounted close to the lens, the definition of the iris itself when in operation as a fader was not sharp as it would be if placed farther away but the appearance on the screen was more in the nature of a fade. If the iris is large enough and placed on a tube a short distance in front of the lens, a true "iris-in" and "iris-out" effect may be gained.

As the iris did not close all the way down but admitted a pinhole of light when closed, I employed the following



methods when I used the device. When a fade-in was in order, I first capped my lens and ran off a few frames of film. Then, as I started to film my scene I simultaneously opened the iris with the aid of the *f* indicator. Thus the beginning of my fade-in was totally black which is very necessary to be really effective. To fade-out, I started with an open iris and slowly closed it down at the end of the scene. When the iris was closed as far as possible, I immediately stopped the camera; then I capped the lens and ran off a few frames for a complete black-out at the end of the fade.

For smooth movies—fades are almost a must and an iris from an old camera can be picked up in camera shops most anywhere. If the iris is big enough, mount it on an extension so that it is well in front of the lens, say an inch or so. You will thus achieve a sharpness in the iris effect, (particularly at small *f* openings) that will intrigue your lookers no end.

Another use I found for my iris was vignetting. I marked my iris in several places opposite the *f* pointer and then setting the diaphragm variously at these points, made short notes on a pad of the settings and scenes. When

WORKSHOP

the processed film was returned, I made permanent marks on the iris frame for the most pleasingly vignetted settings. So, start looking for an iris that will be suitable for you. You will find it will open new avenues to fun in movie-making.

For a true fade, try using the diaphragm of your lens. When you fade-in by this method a guide of some kind is a must, for if you go from a closed diaphragm to, for instance, an opening of *f*3.5, you must stop as close to that opening as possible. My first attempt at this method was arrived at by making a lever out of spring metal that could be clipped on the barrel of the lens. In practice, I first set my lens opening, which we'll say if *f*3.5, and then clipped the lever on the barrel in a position where, when I faded in, I'd recognize the approximate position of *f*/3.5. At little practice with the lever and I was ready to make my fades.

Fading out from a larger opening is quite simple as you can go no farther than the smallest opening and that isn't quite far enough. Before fading in and after fading out, run a few frames with your lens capped. Of course you can only use the above when you are shooting with larger openings.

For another variation of the fade, try making a wipe by drawing a piece of black cardboard across your lens as follows. Cover the lens with one end of the cardboard, start your camera for the scene and then clowly slide your cardboard sideways until the lens is uncovered. Reverse this process to wipe out your scene. Try this in front of the sunshade on your camera and your wipes will be more sharp.

Gadgeteering is great fun and many expedients will be found to improve the appearance and interest of your movies. Just don't get so involved in gadgeteering that you forget to make movies but just consider your gadgets adjuncts to better movie-making.

(by Robert W. Teorey)

NIGHT EFFECTS

I have had very good luck shooting simulated night scenes by using orthotype film and a yellow (K2 filter). The instructions with my filter said to use a filter factor of 2 for panchromatic film and 1.5 for ortho film. I used a filter factor of 2 with ortho film and obtained the very low key effect that gives the impression of a night-time shot. A little experimentation would give the exact results desired.—*(By V. E. McKinley, Dothan, Ala.)*.

BACKWINDING AID

Articles on backwinding invariably neglect to mention how a camera can be replaced in exactly the same position after it has been removed from the tripod for backwinding in a dark room. It can be done by mounting the camera securely on a titler before mounting on the tripod. Titlers usually have a tripod socket in the base.

If no titler is available, a platform can be constructed with guide lines or strips and a hole to take the tripod screw.

Either of these methods will serve to reposition the camera accurately enough except when filming at great distances.—*(By Robert R. Young, Pittsburgh, Pa.)*.

FOR OILING PROJECTORS

Pipe cleaners are excellent for use in oiling projectors. Dipped in oil, they allow just enough of the lubricant to come off on the parts touched, preventing over-oiling. They make good cleaners for those hard-to-reach places on the projector, too.—*(By R. O. Whiteley, Lakewood, Ohio)*.

DATING FILMS

Movie amateurs who do not have time to edit and title their films immediately after receipt from the processing laboratory will find it convenient to shoot a few frames of the license plate of their car to remember the year in which the film was exposed. To be more accurate, a few frames shot of a larger-sized calendar will help to identify the film later on. This can easily be done by saving the last foot or two of each film for this purpose.—*(By Robert Gerber, Westfield, N.J.)*.

TITLING DISTANCES

I have tested the following short cut for determining the exact filming distance needed for title making with various title areas and find it infallible.

First, to determine the distance from lens to title area, multiply the title width by 2½. Thus, for a title card 3¼ inches wide, as used in typewriter titlers, the distance is 8⅛ inches. For every inch added to the width of a title, add 2½ inches to the filming distance (lens to title). All other additions are proportionate, ½ inch added to the title width giving an additional 1¼ inches in filming distances and ¼ inch added to the width adding ⅝ inch to the distance—*(By Hyman Levind, Baltimore, Md.)*.

One of the common questions of the beginner is how to produce special weather effects. Many of these are too obvious to require discussion, such as the use of an electric fan to create a wind-blown appearance in a portrait, and the garden hose to produce a rainstorm.

Some conditions, like a snowstorm are not so easy to produce. Borax flakes or unroasted potato chips are often used to double as snowflakes, and as for small hailstones, white beans have often served the cameraman well.

How many amateurs know that artificial caviar—for camera use only—can be made from a mixture of axle grease and buckshot? Here are some other doubles:

Mashed potatoes for ice cream.

Red whipped cream for blood stains.

Thread or string dipped in rubber cement, for spider webs.

Some very clever fire and smoke effects can be produced by the amateur. Fireplace scenes of any color can be made by burning pine cones that have been mixed with chemicals. For blue flames the mixture is a gallon of water to a pound of strontium nitrate; a pound of boric acid and a gallon of water for green flames.

Ordinary smoke will often double as fog, or haze. One of the easiest ways to produce controlled clouds of smoke in *out of doors* is to pour a can of Casite into an automobile engine while it is running. Casite is a chemical mixture



sold in service stations for the purpose of freeing sticky valves. It will not harm the engine and it produces the most beautiful clouds of white smoke!

In producing such an effect it is important if there is any wind, to have the car parked in such a position that the smoke will be blown away from the car rather than into it. It should be remembered too, that there is a certain amount of carbon monoxide gas in the smoke and individuals should be careful about any prolonged exposure to it. For this reason, this is one special effect that should *never* be used indoors.

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product news

NEW MODEL

Joseph Yollo announces a new C51 Dissolve Attachment for the Cine Special. The new model has been made sturdier, and is so shaped that no modification is required on the backwind crank, which goes into its socket, as usual. The new model is smaller and simple to install, and it requires no drill holes to accommodate the attachment. The notches from the camera dissolve lever slot are removed and the equipment put on. The camera is then ready to operate. For information, write Joseph Yollo, 5968 Santa Monica Blvd., Hollywood, Calif.

NEW SERVICE

The Zenith Cinema Service, Chicago announces a new cleaning and vacuumating service. Said to extend the life expectancy of motion picture film, vacuumating is effective on all film lengths from 100 to 2000 feet. The Zenith Cinema Service is located at 32 2 W. Foster Ave., Chicago, 25. Illinois.

NEW 8MM CAMERA

The latest addition to the 8mm camera line (Sportster Series) is the new 134-V, spool-loading 8, just announced by Bell and Howell, Chicago. The camera has a new viewfinder which shows both standard and telephoto lens fields, with an etched viewfinder frame which is always in place and does not obstruct the photographers' view. Said to be individually and electronically calibrated, the 134-V operates at 16, 24, 32, 48 and 64 frames per second. Weight one pound ten ounces, measures three by five by one and seven eighths, it costs $109.95, F.E.T. Standard lens equipment is the 0.5″ *f*/2.5 Comat universal focus lens. With the 0.5″ *f*/1.9 Super Comat focusing mount lens, it is priced at $139.95 and with the 0.5″ *f*/1.4 TTH Ovotal focusing mount lens, it is $194.95—all include F.E.T. The Bell and Howell lifetime guarantee covers all models.

BEAUTY-IN-MOTION

Beauty-in-Motion Productions, 2020 Broadway, New York 23, N.Y., report that they are producing 50 films within the next twelve months. Twelve new pictures will be offered for sale every three months.

Production is under the supervision of Boots McKenna, a former director of Earl Carroll's Vanities. Each picture will be photographed on 35mm film, using two cameras shooting simultaneously. The cast will be made up of one outstanding principal with a group of experienced Broadway show-girls.

First pictures will be available September 1st, in 8 and 16mm, both sound and silent. Additional information can be obtained by writing the producers.

TENPLUS GLOVES

Made of smooth, soft rayon tricot, Tenplus Gloves protect movie film from perspiration stains, fuzz and finger marks. The gloves are washable and have been specially designed for film handling. The gloves are priced at $1.98 per pair and come in three sizes: small (7-8), medium (8½-9), and large (9½-10½). They are fully guaranteed. Tenplus Co., 43H Garden Drive, Roselle, N.J.

MR. H. BOB ENGEL, Sales Manager of the GoldE Mfg. Co., Chicago, manufacturer of motion picture and light projection equipment, has been appointed a member of the 35mm Motion Picture Equipment Industry Committee organized by the National Production Authority, it was announced in Washington recently.

The six-man committee has been appointed to study conditions resulting from growing shortages of basic materials, and will recommend possible controls covering 35mm motion picture equipment, should such a move become necessary.

FILM LEADERS AVAILABLE IN BULK

To meet an increasing demand from small users for various types of motion picture film leader, the Eastman Kodak Company has announced that it will now supply four different film leaders in bulk. All leaders will be offered in both 16mm and 35mm widths. The following types of leader are being offered.

1. Eastman No. 3 Clear Safety Leader. This is a clear, transparent support approximately .0055″ thick.

2. Eastman No. 6 Black-and-White Opaque Safety Leader. This leader is approximately .00825″ thick and is black on one side and white on the other. It is especially satisfactory for use in various types of processing machines.

Both of the above leaders will be supplied in standard lengths of 1000 feet, although occasionally somewhat shorter rolls will also be offered. Sixteen millimeter rolls will be packed two to a can, 35mm leaders will be packed one roll to a can.

3. Eastman No. 6 Green Safety Leader. This leader is approximately .0095″ thick and was developed for use in processing machines where long life is the most important consideration. Because of its thickness, this leader is supplied in a maximum length of 800 feet, whether supplied in 16mm or 35mm.

● See "PRODUCTS" on page 287

MELCHIOR

● Continued from page 266

connected shots and make an interesting sequence of ideas—just by cutting it in the right places. It's a lot like singing. You must have movement and rhythm and continuity; only then can you produce a film which can affect your audience. Your material should never become dull and boring, as Mrs. Melchior has said; but the key to the whole thing is just this—make it interesting!

"To make it interesting there must be a smooth transition from one scene to another—call it a bridge if you will—and you must have a central melody. Or call it a story. Both are the same, in essence."

Mrs. Melchior agreed, and although she loves all phases of movie-making, titling is her special forte.

"For me," she said, "making titles is the most exciting part of the whole thing. And I get them all straight and square, and every title exposed just right."

Her husband nodded agreement.

They have a great deal of fun making movies together and that is why Lauritz Melchior is a lucky fellow .He has an enthusiastic partner who is deeply interested in the things he likes to do—and besides, she is an extremely beautiful woman.

No wonder he wants to live his life over again.

—*Henry Provisor.*

MEASLES

● Continued from page 268

Credit Titles—as you desire.

Fade out.

Fade in.

Scene 1. L.S. Exterior view of your house.

Scene 2. M.S. An interior shot of bedroom. Child is in bed, obviously ill. Mother feeling fevered brow of patient with anxious look on her face.

Scene 3. C.S. Shoot a few feet of child with suffering expression on her face. Then with the child braced well in the pillow and camera focussed on her, put a dot of lipstick on her face and expose four frames. With each succeeding dot applied shoot four frames until the patient's face is covered. This scene will give the effect of measles spots suddenly appearing on child.

Scene 4. M.S. Mother registers surprise and walks out of room.

Scene 5. M.S. Mother reaches for telephone. Cut quickly to—

Scene 6. C.S. Mother with worried expression talking on the phone.

Fade out.

Fade in.

Scene 7. M.S. Nurse arrives at front door, carrying her valise and knocks. (Doctor substituted, if your cast includes a boy.)

● Continued on next page

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PROBLEM

● Continued from page 263

height remains ¾ of the width, or, in this case 15 inches.)—*By Frank Rowen, Butte, Montana*).

Flat Title

Q: The title enclosed was processed as follows: f/6.3, lens at nine inches, with two photofloods, using positive film. Why is the title so flat with no contrast?

A: The strip is perfectly exposed and developed. Trouble is that your original title was too soft—and had no contrast. You used white letters on a light grey background. If you have no contrast to begin with, you cannot expect more in your finished title. Just change your white letters to black ones, using the same background, and your results will be excellent. Your original set-up is about right.—*(By Geo. Waight, Reno, Nevada).*

Contrast

Q: An expert on processing said that any developer could be used in making titles, and that the length of time governed the contrast. If so, whay are there special contrast formulae devoted to high contrast?

A: Correct. You can use any film too, even if you choose the softest developer and the softest film. But why do that when the job can be accomplished much more easily by simply using a contrast developer and a contrast film. Remember that development governs contrast. Any film can be placed in any developer, and if developed long enough will have plenty of contrast. But the risk of getting chemical fog is always present when development is prolonged. Since nothing is gained by making titles with soft film and soft developers, contrasty emulsions and formulae are preferred.—*(By G. G. Arnheim, Marshfield, Wis.).*

Title Areas

Q: I've just finished making a titler tha. can accommodate titles of various sizest Can you suggest titles areas at various distances?

A: Since you did not state which specific size you required, we will list below the dimensions of title areas which are most popular with amateurs. (The left hand figures indicate distance of title card from *camera* lens; figures at right indicate title area.)

6 inches	2⅜″ x 1¾″
8 inches	3⅛″ x 2⅜″
10 inches	4″ x 3″
12 inches	4⅝″ x 3⅝″
15 inches	6″ x 4½″
20 inches	8″ x 6″
30 inches	12″ x 9″

—*(By Eugene Rommney, Montreal, Canada).*

Continued on page 290

Measles

● Continued from page 279

Scene 8. M.S. Mother opens door (shoot from inside) and nurse enters.

Scene 9. C.S. Mother puts handkerchief to face, breaks down and sobs. (Use the old standby, an onion.) Nurse pats mother reassuringly and says:

TITLE: "Don't worry, Mother, I'll have her well in a jiffy."

Scene 10. M.S. Nurse enters sickroom, walks over to patient and shakes hands.

Scene 11. C.S. Nurse unpacks valise and pulls bottle after bottle of medicine out. (By changing camera position you can continually put more bottles in the valise so that the final effect will be that of the nurse pulling about three times the capacity of the bag out and placing it on the bed.)

Scene 12. M.S. Nurse feels patient's head, then quickly withdraws hand and shakes it as if it was burned.

Scene 13. C.S. Patient moans.

Scene 14. M.S. Nurse pulls out thermometer and in best professional style, holds it in patient's mouth.

Scene 15. C.S. Nurse tries to read thermometer, holding it vertical, then horizontal, then diagonally. She holds it over her head, then down under her chin. Finally she holds it still, indicating she has read it.

Scene 16. M.S. Nurse turns to mother and says something and Mother walks hurriedly out of room.

Scene 17. M.S. Mother re-enters the room with an ice cube and hands it to the nurse.

Scene 18. C.S. Nurse places ice cube on patient's head.

Scene 19. C.S. Mother shakes her head sadly.

Scene 20. M.S. Nurse goes back to valise, takes out bottle (which has previously been filled with water or coke), pours some into spoon, and gives it to the patient. Patient smiles broadly, grabs bottle from nurse, throws head back and drinks entire contents down.

Scene 21. TEMPERATURE CHART. Show steadily rising temperature as indicated in caption under chart.

Scene 22. C.S. Mother wringing hands with very worried look.

Scene 23. C.S. Patient moans and writhes in bed.

Scene 24. M.S. Mother worries some more, turns to nurse and says:

TITLE: "Can't you do anything, nurse?"

Scene 25. C.S. Nurse shakes head sadly, places both hands on Mother's shoulders to steady her and says:

TITLE: "There is a treatment, but it is risky."

Scene 26. M.S. Mother implores nurse to try.

Scene 27. Nurse goes back to valise, throws assorted articles out (comb,

● Continued on next page

Measles

● Continued from page 280

knife, toothbrush, paper dolls). Puts down her head to bag for a closer look.

Scene 28. C.S. Nurse pulls ice cream cone out of bag, holds it for a second, then hands it to the patient who happily licks it.

Scene 29. S.C. Close-up of patient licking ice cream cone.

Scene 30. TEMPERATURE CHART. Show temperature slowly going down, as per accompanying instructions.

Scene 31. C.S. Patient happily consuming the very last bit of the cone. (Wipe half of the spots off this scene.)
Fade out.
Fade in.

Scene 32. C.S. Patient now standing out of bed, with all spots gone, apparently recovered. Camera pans to the left and down and reveals that the patient is holding a thermometer in the nurse's mouth and nurse is now in bed, covered with spots.

Scene 33. M.S. Overall shot showing nurse, moaning and tossing, patient still holds thermometer in her mouth. Mother throws both hands to her head in disgust.
Fade out. THE END

CLOSE-UP

● Continued from page 269

end to another on the Bolex part. On the end of the latter is soldered a small stop ring.

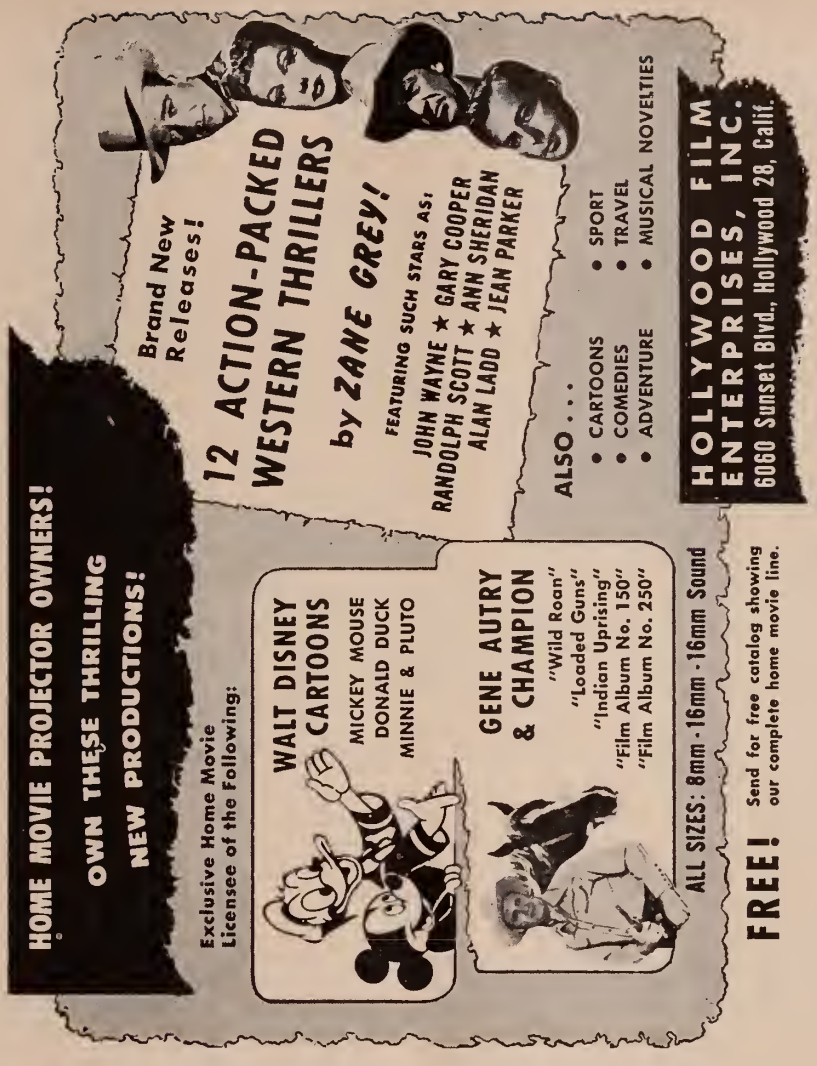
II. The focus of the view-finder is 100mm and the focus of the lens is 90mm. The difference is small and of no importance. The view-finder has parallax correction to 50cm. This is a great help, but ultra close-ups with long-focus lenses give rise to another problem. When you use a 30mm long extension tube with a 90mm lens, this will convert the set-up into a (90mm + 30mm) 120mm lens from the point of view of the view-finder. This means that you see, in the view-finder, considerably more than the film will record. To overcome this problem it is necessary to reduce and correct the field of the view-finder with interchangeable frames.

For instance, only two frames are required for the 60cm and 50cm distances they can be put inside the finder and turned up and down in the same way as the lenses in the Trifocal finder. (See the photo). If you want to use several frames they must be put in front of the finder as shown.

They can be pushed in between two grooves and kept in place by a small spring which goes down into a small notch.

Next you must find the right size and place of the frame. It can be done very exactly in the following way: the camera is put at a solid tripod for instance at a distance of 60cm distance

● Continued on next page





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Close-Up • Continued from page 282

from a white wall. The camera is opened and the pressure plate is removed. A cross is drawn with black India ink on a piece of blank film, and it is placed in the film channel. You can get a piece of blank film by putting some undeveloped film in fixing bath.

Now you put the Bolex in line with a projector in the following way: Let the beam from a film projector or a slide projector hit at right angles to the Bolex just behind the film gate. Then keep a mirror oblique at the film gate and the light will be projected through the Leica lens. It is now easy to focus the cross on the white wall. The illuminated square is carefully marked out. This is the exact area covered by the lens at 60cm distance, and now you have only to make a hole in the finder-frame that corresponds with what you can see of the marked square. It can be done in this way. The cover and the finder is replaced on the camera. Drill a small hole in the center of the frame-plate. From this you can file narrow slots to four sides. The slots shall be so long that you can see the limits of the marked square on the wall. This done, it is easy to file the slots into a square finder-frame.

Remember to set the parallax correction of the finder before filing the hole and take care not to remove the camera until you have finished the adjustment.

The hole in the finder-frame is so small that it is an advantage to file holes in the surrounding plate to allow a quick discovery of the object.

The minimum distance of parallax correction of the finder is 50cm. But you can get full parallax correction to 40cm distance by placing the hole in the frame somewhat nearer to the camera, Fig. 5.

When you wish to shoot at distances less than 50cm you have to take in consideration the parallax you will get, when you move the lens from the ground-glass to the film-gate. To correct this parallax you have to tilt the camera a little backwards, but in tilting the camera, the distance from film to object increases and focus will be put a little in front of the object.

III. When you use extension tubes, you must consider the rule: The light decreases with the square of the distance. As shutter speed is unchangeable it is most practical to calculate the increase of exposure in stops:

Table for Leica lens Elmar 90mm

Distance	*Field size*	*Increase in Exposure*
100cm	89.66mm	1/3 stop
75cm	61.45mm	1/3 stop
60cm	44.33mm	2/3 stop
50cm	32.24mm	2/3 stop
45cm	25.19mm	1 stop
40cm	20.15mm	1 stop

• Continued on next page

Close-Up

● Continued from page 281

For instance, if you normally shoot at *f*/11, you must, at 50cm distance, use 2/3 stop more light, or *f*/9.

Sound

● Continued from page 271

ciple is employed, but the means of obtaining it are varied. In this set-up, instead of the recorder driving the projector, the projector drives the recorder.

In this instance a special transporting mechanism has been built which is placed adjacent to the standard Brush tape recorder, and uses the Brush supply and take-up reel as well as its play-back electrical circuit, but the sprocket drive assembly has been built to transport the perforated 8mm magnetic film at our standard speed of 16 "frames" per second, the same as the picture film runs.

In this set-up, the driving force comes from the projector by means of another flexible shaft which connects to the single frame shaft on the Bell & Howell projector and goes into the gear box where the shaft, turning at 960 r.p.m. as it leaves the projector, is geared down to 40 r.p.m. in order to turn the 24 sprocket wheel at the proper speed.

The gear ratio in this instance is 24 to 1, since the sprocket wheel, taken from an old Keystone 16mm projector, has 24 sprockets, and therefore must turn 2/3 of one revolution per second in order to maintain the correct speed of 16 frames per second for both picture film and sound film.

The perforated tape goes from the supply reel through the play-back head, then around a free-moving flywheel which serves to filter out flutter from the sprocket wheel movement, then around the sprocket wheel, past a 90 degree idler, and then past the safety cut-off switch and to the take-up reel.

With this set-up, the operator has considerable control over the speed of the two films, and can run the set-up at 16, 24, or any other number of frames per second desired.

When recording with this device, for post recorded music or commentary, it is essential that the projector motor be very steady in operation, and that any recording be done at a standard, predetermined speed if good quality sound reproduction is desired.

As has been pointed out in the two previous installments, the editing of both the sound and picture films is extremely simple because of the fact that they both run at identical speeds.

From the starting frames on each, the editor need only count the identical number of frames and make his splices. Care must be taken to see that the sound film is not cut in the center of a sentence or other sound. When the picture film is not long enough to last out a recorded sentence, as often happens when a recording is made to fit a certain scene, a close-up or unrelated scene will have to be spliced in to last out the sound film.

In order to facilitate the editing of the two films, we have worked over an editor to accomplish the job. Figures 3 and 4 show how one editor can be made to transport the two films simultaneously, showing the picture and reproducing the sound at the same time.

In this instance the three shafts which support the 16mm sprocket wheel and idlers are lengthened approximately 2½ inches by removing the old shafts and replacing them with longer ones. On the ends of two of the new shafts are placed 8mm idlers which were obtained from projector manufacturers, and on the third is placed another 8 sprocket wheel of the same size as that already on the editor.

The tension shaft is also lengthened and another close roller fitted to prevent the sound film from slipping as it goes over the sprocket wheel.

Care should be taken to see that the two idlers are exactly in line with the new sprocket wheel so that the sound film will transport smoothly and properly.

A homemade sound head (or one of standard manufacture) is mounted on the front of the editor directly in the path of the sound film and squarely in front of the picture aperture so that sound frame and picture frame are synchronized. The head is connected to any desired amplifier and plays back the sound as the sound film passes next to it.

The addition of two more rewinds completes the sound editor. The outside rewinds (Figure 3) accommodate the 16mm picture film and are lined up with this portion of the editor.

Approximately two inches back of this are two 8mm rewinds which, obviously, are lined up with the sound film path of travel over the 8mm idlers and sprocket wheel newly added to the editor.

This makes an extremely versatile and usable unit. It greatly simplifies editing of the two films used in the system and serves as an immediate check of whatever editing is done.

The author and his co-worker Earl Everley have been pleased to bring the results of these experiments to the readers of Home Movies and trust these articles will serve to bring synchronized sound ever closer to the amateur screen. We would be most happy to assist any readers who are interested in building up such a unit as we have described. We can be reached in care of this magazine.

● ● ●

HOME

● Continued on page 267

Budding writers of fiction have long been urged by veteran authors to base their stories on well-known locales rather than some distant land which is perhaps known only second-hand from the writings or pictures of others. There is a parallel lesson in this for the cinebug. Familiarity should breed knowledge and appreciation rather than contempt for his neighborhood; certainly he should be able to picture it better than the stranger who may visit it for only a day or two.

Now, if we are agreed that there are certain advantages in vacation filming at home, let's be more specific and see what some of the potential camera subjects are.

Have you ever stopped to think of what a wide variety of topics is available to the amateur cinematographer? In brief, here are the major divisions open to amateur film production:

1. Cartoons and Comedies
2. Drama
3. General Subjects
4. Historical, Biographical and Social Science
5. Manners and Customs
6. Microscopic Films
7. Medical Films
8. Melodrama
9. Natural History and Biology
10. Newsreels
11. Sales Promotion and Industrial
12. Sports Films
13. Travelogues
14. Teaching Films.

If you analyze this list you will find that there is hardly a single subject that cannot be made *near your own home* without having to travel very far to get it.

Even number 5 on the list, *Manners and Customs* and number 12 *Travelogues* can be made in your own locality. In fact, it would be safe to say that most of these subjects would be far easier to make while you are staying at home than by traveling. Yes, it is wonderful to travel and film abroad (nobody in his right mind would turn down the chance!) but staying home need be no excuse for not finding good camera subjects.

You may still wonder how you could make an interesting travelogue on your own city or town when the place seems so lacking in picturesque beauty. Have you ever considered making a humorous travelogue? One cinebug pointed the way by making one of his own home town. This is how it was done: He constructed titles satirizing the dignified travel film, beginning thus: "Centerville—home of quiet peace-loving folk"—followed by a staged fight among two or more children or adults. Title: "Downtown

● Continued from page 287

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new film releases

MAYAN FILM. A new documentary film, "On the Trail of the Ancient Maya," records in soundcolor the Central American Jungles of the Sterling-Howard Drug Co. expedition, headed by Nelson S. Knaggs, explorer. Purpose of the expedition was to collect roots, herbs, leaves and bark still used as healing agents by the contemporary Mayas, for research in the drug company laboratories.

The expedition cut its way through jungles to remote Mayan ruins at Tikal and Uaxactun in Guatemala; Chichen Itza and Uxmal in Yucatan and Copan in Honduras.

Sequences, photographed by Mr. Knaggs, show ground and airplane views of the Mayan ruins and modern Mayas making textiles and pottery.

EDUCATIONAL PICTURE IDEAS. Teachers and civic leaders are invited to submit ideas for educational motion pictures to Professor Kenneth Macgowan, head of the Department of Theater Arts on the Los Angeles Campus of the University of California.

"Ten to twenty educational and documentary films are produced each year at U.C.L.A. by students under faculty supervision as the students learn the techniques of making films of these types," says Professor Macgowan, who in 1946 left his post as a producer for Paramount Studio to come to the University.

EARLY MOVIE COLLECTION. James Card, assistant curator in charge of motion pictures at the George Eastman House, can satisfy any nostalgic yearnings for old films by going through his own collection. This collection, numbering 700 films dating from 1893 to the present, contains films by Charles Chaplin, Theda Bara, Rudolph Valentino and other stars of a past era.

While studying the German language at Heidelberg University, under a scholarship, Card discovered a print of the "Cabinet of Doctor Caligara, which was more complete than any print available in the United States. He was able to supply the Museum of Modern Art with missing sections of the Museum's print.

The earliest film in the collection is Edison's "Fatima," produced in 1893. Another is director Murnau's "Faust." with Emil Jannings. This print, incidentally, is the only one available to American audiences. "Shifting Sands," another of the collection, shows Gloria Swanson in her first dramatic role after graduating from Keystone Comedies.

Antique collectors have no corner on the dusty attic and barn loft. Card recalls that one of his most prized items, a film by Edwin Porter, Edison's chief cameraman, turned up in a barn in the heart of Cleveland. The barn and film were owned by an ex-cowboy showman and promoter.

Card says he has exchanged with collectors in France, Germany, Italy and Great Britain. The sound film, "Vampur," directed by Carl Theodore Dreyer, a Dane who made the celebrated "Passion of Joan of Arc," was obtained through an exchange. It is a film with real international flavor; the picture was made in France, has Danish sub-titles, a German sound track, includes French and German actors and was first shown in Berlin in 1932.

Vacation • Continued from page 264

HIKING VS. FISHING A simple but effective idea ties this vacation continuity together and gives it life. A man and his wife and their dog (or child) are enjoying a trip in the mountains. After the locale is established in the opening scenes, the campsite is pictured with the husband chopping wood and the wife preparing a meal. After eating, the wife asks her husband to join her in a hike. He declines, preferring to fish in a nearby stream. The camera then follows the woman and the dog as they hike along mountain trails. Instead of having the camera first picking up the scene and then showing the subjects walking into it, the camera should follow them into each pictorial scene. The idea of the man preferring to fish while his wife and dog hike, prevails throughout the picture, for the simple reason that the man has to operate the camera. His fishing also serves as a sort of running gag.

PICKING UP A HITCHHIKER If there is a small boy in the family, use him "in character" as a hitchhiking waif to bring unity to your vacation films. As you and your wife are motoring along the road, you pick up this dirty little specimen, clean him up at the next stop and continue to keep him with you. It develops that he's been where you are going, and so he very obligingly tells you what to see and describes every scene in which you are pictured. As you come home after the trip, you let him out and he is seen thumbing another ride as the picture ends.

* * *

COMEDY FOR THE BEACH Man and woman are discovered on the beach, but man is sound asleep under the umbrella. Woman sees many pretty girls cavorting about the beach and is thankful her husband is asleep. She prepares also to take a nap, but before she does she ties a rope to her husband's ankle, covering it up so he won't see it, and fastens the

• Continued on next page

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Vacation

● Continued from page 284

other end to her arm. Pretty soon hubby awakes and sits up. What does he see but a very shapely blonde passing by! She gives him the eye. He winks at her and she winks back. As she goes out toward the water, she waves to him to join her. Hubby looks hesitantly at sleeping wife, but decides to take the chance. He gets up and starts to run toward the girl, but falls flat on his face when the rope cuts short his flight. Wife wakes up and chides him, while girl doubles up with laughter and man rubs his sand-scratched nose.

* * *

GETTING AWAY FROM IT ALL This continuity is a family's desire to find a place that is far removed from the cares and worries of their normal existence. The man of the house can be discovered up to his neck in bills and business affairs, a sheaf of bills and statements of time payments making him furrow his head with worry. The wife can be looking at the headlines of the paper, most of them being unpleasant. Then her eye runs across an ad that tells of the perfect vacation spot. *Harpers, National Geographic, Time*, etc., usually have such ads that will tell of the spot you have already picked for your vacation.

* * *

MONEY RUNS SHORT Man comes home and bursts in front door with great news. Two weeks' vacation with pay, starting Monday! Wife is thrilled but on second thought suggests that husband pay all the bills before they go. Man attacks large stack of bills, writing checks as he crosses off each dun. Running balance on his check stubs rapidly gets smaller and smaller, until he finally has only $12 for the vacation. The man and wife look a little pessimistic and wonder what kind of a vacation they can enjoy on that small sum. A fade takes them to the first vacation shot, which shows them camping out in a tent. As they buy groceries and other supplies, each time the man takes money out of his pocket until at last there's no more. His outturned pockets signal the end of the vacation.

* * *

Ladies

● Continued from page 270

vide continuity and create audience interest. We have all seen well-taken pictures of extremely interesting subjects that were meaningless because of lack of titles. For, after all, a large measure of the pleasure in movie-making, is providing entertainment for one's friends.

So, to me, amateur filming is the most satisfying hobby I have ever had.

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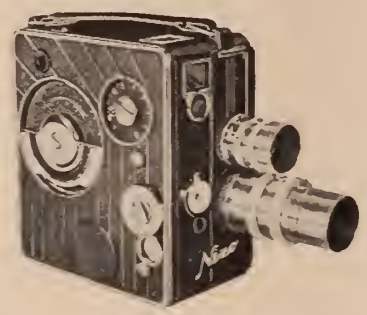
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HOLLYWOOD

● Continued from page 262

"paddlefoot commandos" who were the spearhead of every Allied invasion from Sicily to Okinawa.

The hazardous and gruelling screen untertoking to chronicle exploits of the goggle-eyed, fin-footed beach blasters, brought together the most "waterlogged" motion picture troupe in Hollywood history because ninety percent of the first screen story of the Navy's "deadly demons of the deep" was filmed in or under water. Actors and crew members of the movie company were hand-picked for their swimming prowess os all were required to spend endless hours working in icy water.

From a purely technical standpoint, "The Frogmen" was one of Hollywood's most interesting feature productions in a long time. The intricate underwater sequences presented o constant challenge to technicians, who were called upon to improvise and develop revolutionary motion picture equipment.

A unique undersea camera bell, constructed by the Norfolk Shipbuilding and Drydock Company for 20th Century-Fox, was used during location shooting. Dubbed "The Frogmen's Eye," the device is, in effect, a submarine studio. Weighing seven tons and supported by two king-size pontoons, the heavy steel structure encases the cameras which are fitted to four 30-inch-square windows made of inch-thick tempered optical glass.

With this, a revolutionary underwater camera known as the Aquaflex was used for the first time by Hollywood cinematographers. Entirely independent of air supply and electric cables running to the surface, the Aquaflex carries its own battery-powered lights. Only two of the secret Navy-developed cameras exist—Uncle Sam owns one and 20th Century-Fox the other.

They said it couldn't be done, but Sound Engineer Winston Leverett used ordinary microphones for the first time to record sound under water. The regular mikes, sealed in thin rubber baloons with waterproof tape, were found to be five times more efficient and sensitive submerged than when operated in dry oir.

Also used for the first time was a gyroscope-balanced camera platform in the shooting of ocean storm sequences. A gyroscope kept the camera stand on an even keel despite sea rough enough to send the saltiest tor running for Mothersill's pills.

Bacon directed several sub-surface sequences in the Caribbean through a giant underwater periscope equipped with reflection-proof wide-angle sighting lenses. Key episodes were enacted at depths of 50 feet.

Technicians wore a newly perfected Aqua-lung, enabling them to work under water as long os one hour without emerging. The rig, invented by a French naval commandant, contains its own compressed air tank.

Navy-tested precautions were used to protect the actors against sharks and devilfish in the shooting of underwater scenes on location. Each time they submerged, the players wore a sack of cupric acetate tablets around the neck. Dissolved tablets created an ocid condition which repels sharks.

In one nine-day period a record for underwater camera "dolly" shots was set at the studio. The Aquaflex made a total of 374 "runs" along a 100-foot tank. Cinematographer Nobert Brodine estimated it traveled more than 37,000 feet in shooting the action sequences.

And Jack Brown, chief electrician, claimed some sort of a record for the number of submersions he made to test transparency of the water. Carrying his light-meter in a mayonnaise jar, Brown dived before each scene and recorded proper exposure on a plexiglass slate hanging around his neck.

CLUB NEWS

● Continued from page 261

27th, and began filming a special scenario on the preparation for a family vacation.

FRESNO, CALIF. Last meeting of the season before reconvening in October was held by the Fresno Movie Club, June 17. A motion picture, filmed by Edward E. Burke, Jr., called "Introduction to Modern Dance" was previewed at the meeting. Produced by the Orchesis Club of the Fresno State College, the film will be used for instruction in local schools. Shown too, was a film made by a newcomer to motion pictures, who filmed his story on a single roll of film—but studied every available book on movie technique, before embarking on his first movie.

LOS ANGELES. The Los Angeles 8mm Club visited the patients of the Orthopaedic Hospital, entertaining them with sixty minutes of movies which won prizes previously at the club. The "Uncut Reel" contest and the "Basic Plot" contest have been announced for showing in October.

EUROPEAN FESTIVAL. A convention of film amateurs will be held at the Palais des Festivals, Cannes, from September 8 to September 18th, according to a press release from the Comite D'Organisation du Film Amateur, Cannes.

The film contest under the patronage of the President of France, and the French Federation of Cinema Clubs, is open to amateurs all over the world. Films of 8mm, 16, 9.5 size, silent or sound (magnetic or recorded) are equally qualified to compete.

Participants will be extended reductions in restaurants and hotels, and various entertainments and excursions have been planned.

For further information write to: The General Secretary of the Festival International du Film Amateur, 20, Bld. de Lorraine-Cannes. A.M. France.

FILMS SHOWN

ROCHESTER, N.Y. "My Trip to Europe." "In the Hospital" by David Eichen. "Racing in Toronto" by Al-Modern Elijah" by Sylvia Higgins and "Tots Takes"—Marion Dance. "Blue Boy" by Jack Helstowski, is the story of the painting, "Blue Boy"—Thomas Gainsborough. The film employes a complete sound system with live actors who followed a detailed written script. "Adventures of John and Suzy Marshall"—story by James Fox, photography Joe Burnham. This film was made to help sell the Fox story, for T.V. use. Primarily it is intended as a trailer and Mr. Burnham answered many questions after the showing in Los Angeles.

WINNIPEG, Canada Cine Club: "Springtime in Holland," 16mm Kodachrome sound on film showing the flowers of Holland; "How to Use A Camera," which shows how to use a movie camera, using a Bolex as a model. **LONG BEACH,** Calif. Cinema Club: the following pictures by Fred and Mary Evans, of the **LOS ANGELES**

● Continued on next page

Clubs

● Continued from page 286

8mm Club: "How Time Flies," featuring the Evans children in the crawling stage; "Jungle Paradise" (San Diego Zoo); "How to Win Friends and Influence People" (Cheetah, the Chimpanzee); "Believe It Or Not" (Snow in California) and "Vacation Highlights of 1950."

NEW PRODUCTS

● Continued from page 278

4. *Kodak White Leader.* This is approximately .0060" thick and is the leader that has previously been known as Customers' Leader when supplied in bulk lengths. It is available in 8mm width on 50-foot reels and in the 16mm width on 100-foot reels. It is also offered in the 16mm width by 1000-foot lengths on a Tenite core.

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Plenacolor Film requires no special fast lens, filters or extra equipment. Simple box and folding cameras automatically give proper exposures for subjects taken in full sunlight. Adjustable cameras should be set at 1/50th sec. at *f*/11 under similar lighting conditions. ASA calibrated exposure meters should be set for a speed rating of 25.

ANGLE

● Continued from page 270

or away from the camera lens are called flat angles. Fast moving objects can be very difficult to film when they are going at right angles to your camera. If your camera is held in one position the subject, such as a car or a train may appear as a blur. This is the type of action where panning is likely to be most successful. However, in panning it is important to keep your moving subject in the center of your finder. Your audience will then concentrate on following this and will pay little or no attention to the blurred background. Common subjects that are filmed in this manner could be auto or horse races. Planning is a necessity in following action of this kind. Sometimes in filming rapidly moving objests at right angles it is possible to reduce blurring by increasing the camera speed to 32 or 64 frames per second. Helpful also is the use of a wide-angle lens and the avoidance of close-up shots, for the closer your subject is the greater the chance for blur.

The other type of flat angle shot is where your subject is traveling either directly away from or into the camera lens. This angle is much less likely to produce blurred pictures than any other angle where the camera is not moved. Remember, though, the head-on view of your subject is not the ideal one where you wish to create the impression of speed.

Particularly for taking fast action, a camera angle that is most useful is the oblique angle which has many of the advantages of the flat angle shot without its drawbacks. By photographing action at angles ranging roughly from 30 to 60 degrees you can give an impression of great speed in your subject without the necessity of too fast panning which spoils so many amateur films. Oblique angles permit you to hold your subject in view much longer than a crossing flat angle shot would allow, and an idea of high speed is easily conveyed to your company without the dangers of blurring.

The wise use of camera angles is as much a part of the cameraman's style as the use of words distinguishes the work of a writer, or the use of color color to a painter.

In filming, as in writing, the best style is one that presents the subject matter best without calling attention to itself. A film that is constantly causing the audience to remark "What an unusual angle!" probably is allowing the camera technique to run away with the show. Well-chosen camera angles present the pictorial subject matter to its best advantage without creating needless distractions.

Home

● Continued from page 283

we find huge, magnificent structures," without revealing names, he photographed several rundown unimpressive structures. Another title: "Everyone is willing to lend a helping hand"—followed by the appropriate nonsense. I am sure the reader can carry the idea from there. The point is, it's easy to make an entertaining travelogue of your own community regardless of its size or location.

One of the most interesting books ever written, "Walden" dealt with life around a very commonplace pond near Concord, Massachusetts. The author, Henry Thoreau, was a word artist who could see further and deeper than most of his neighbors. His only vacation was at home and the world is the richer for his staying home. "The Blue

● Continued on next page

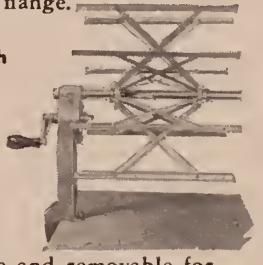
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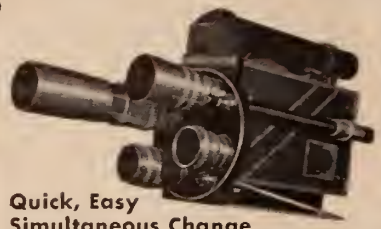
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Home

• Continued from page 287

Bird," a great play, shows how a person searched the world for happiness only to find it on returning home. Perhaps you can find that your own neighborhood, studied in all its moods of light shadow and color, will yield the kind of movies that may make far distant amateurs envy you your wonderful camera opportunities — while they might in turn be envied by others by taking advantage of their own domestic filming opportunities.

Whether you live in the Candaian wilderness or the heart of a great metropolis like New York City, there are movie makers who would like to share your film experiences. An excellent way to do this is for amateurs to trade film footage with each other. In this way it is possible to collect travel pictures from virtually every spot on the globe—all from the comfort of your own den or library.

How can this be done? One way is to write letters to travel and photographic magazines that print letters from readers. Your letter can state simply that you wish to exchange black and white or color film footage with amateurs in a certain part of the world. Another way is to insert paid advertising in newspaper or magazines. For example, if you live in Seattle, Washington, and want 16mm Kodachrome 8 or 16mm pictures of London, you might do well to advertise that fact in *The London Times* or some other publication whose name you might easily secure from your neighborhood public library. You will discover that cinebugs the world over constitute a great fraternity of good-will that can be expressed by a greater exchange of film subjects.

Indeed, the stay-at-home cinebug can not only make excellent vacation movies at home, but with a little imagination he can collect a complete library of travel films without ever leaving his own doorstep.

TRAVEL

• Continued from page 267

Many foreign travelers like to carry a spare camera along in case the first one is damaged, lost or stolen. This may appear to be a needless precaution, but if pictures are important, taking an extra camera will be easier than repeating the trip.

Most people realize the value of planning a foreign trip well in advance. For movie-making this is doubly important. Unfortunately, the voyager may not be able to prepare a "shooting script" of a film, but a story outline can be prepared in general as well as a knowledge of what subjects to look for. Back issues of the *National Geographic* and other travel magazines will give ideas for scenes to include, as well as all the picture post-

• Continued on page 290

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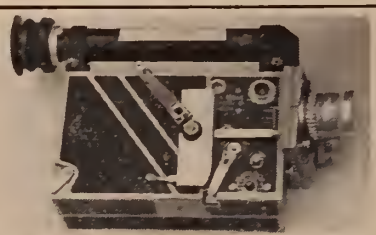
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MISCELLANEOUS

• "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.

• FREE BOOKLET—Make better home movies—PROSPECT PROD. CO., 9 Crary Ave., Mount Vernon, N.Y.

• PHOTOGRAPHY magazines, back issues 20 cents each postpaid. 3c stamp for list. LAWRENCE JOHNSON, 724 Jefferson, Stillwater, Oklahoma.

Problem

• Continued from page 280

Lens Lore

Q: Is a one-inch 16mm lens more efficient when adapted to an 8mm camera than the regular 8mm lens? What advantage, if any, would there be in such an adaptation?

A: All depends on what you mean by "efficient." One man's meat is another's poison, they say. You would get a larger image—twice the size, and consequently more detail, but your depth of focus would naturally decrease necessitating much more careful focusing; it would be the same as if a regular one-inch telephoto were used. In other words, your field would be smaller than the regular half-inch lens, but the image would be twice the size. It is advised that the amateur attempting such a conversion take the camera to a competent repair man who would be certain to locate the lens at the correct distance from the film plane.—*(By Leonard Hartley, Barrington, Vt.).*

More on Lenses

Q: How much reduction in the area or field is covered by a 1½" telephoto 8mm lens compared to the regular half-inch lens?

A: The 1½" telephoto lens covers only 1/3 the area of the regular ½" lens, regardless of the distance from camera to subject.—*(By Hartley Thomas, Berkeley, Calif.).*

Traveler

• Continued from page 288

cards available on the countries included in the excursion. For general background, time can be saved by browsing through recent travel guidebooks, which have again become plentiful since the war. If reading time is extremely limited, some valuable information on the different countries and large cities can be found in such readable encyclopedias as the *World Book*. Many foreign countries have tourist bureaus that will gladly help you plan your photographic travel itinerary.

It is well, before packing equipment, to get as much data as possible on the customs regulations of the various countries. The best single source for the latest general information on customs is the U.S. Dept. of Commerce, Office of International Trade, Washington 25, D.C.

A picture maker of foreign lands and people will be more successful if certain principles of courtesy and tact are observed in dealing with the inhabitants of the countries visited. First of all, he should realize that he is the foreigner and as a guest he should be particularly careful to be considerate and thoughtful. He should remember that it is against the religious beliefs of some people to be photographed except under certain conditions; while others may not wish their privacy invaded without knowing the purpose of the picture-making. Again, certain subjects may not wish to pose without payment of a fee.

In case your movies are to be sold or used for lecture purposes, make sure that any persons appearing close-up in the pictures have given their permission, or get paid, as models. Having these people sign a release form is a good protection against possible suit for the unauthorized use or sale of their pictures. Such a release form should contain, in addition to the place and date, a receipt for payment for model services and state further that the photographer has full permission to sell or copyright the pictures. This must of course have the signature of the model, and if possible, be witnessed.

If the plans are to take pictures in a foreign country, it would be well to get some knowledge of the language of the people. Even if one uses the services of an interpreter, the knowledge of a few words and phrases will pay dividends in the added goodwill and cooperation that will come from the honest compliments of using a person's native language.

Finally, no matter where you go the magic word for successful pictures is *planning*. The more good film planning you can do before you leave, the more carefree and rewarding will be your days of photography en route.

Script Ideas for Timely Titles



BACKYARD BATH—Turn Fido's bath time into an entertaining movie in which the whole family can participate. As o consolotion for the invasion of his privacy you con give your canine pet star billing. Stort the film with "The Chase" where two little boys wearing conniving expressions are seen stealthily closing in an Fido, but our canine hero outwits them and makes a brave dash for safety. His efforts, however, are doomed (for the sake of the script) and he is last seen disoppeoring into o mountain of suds. Final scene—after much perspiring effort, one of the boys reaches nta the suds and drags out—the wrong dog. We see Fido trotting over to the non-plussed boys with a towel in his mouth ond o sly expression on his foce.



BIRD TALK—Here is an opportunity to string together some random shots of our feathered friends and turn the footage into an evening's fun by using well-known proverbs as titles.



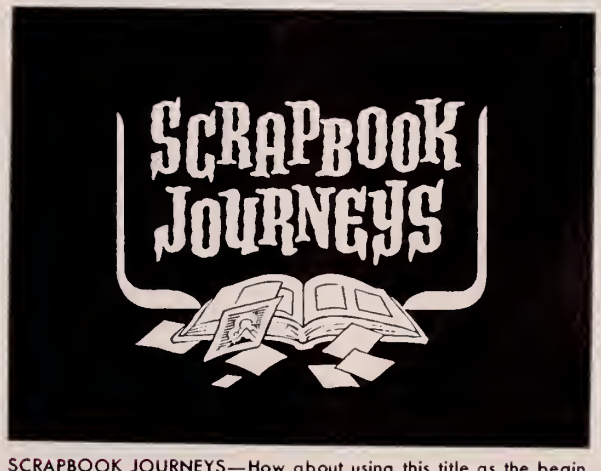
THIS IS OUR BOY—This need not be a film just about your own son, but it could be documentary on the American Boy. You con get permission from Scout Leoders, School Principols, University Faculty Heads, ond other leaders in the field of youth development to use class rooms ond club facilities, etc., in your film. In most coses they will only be too glad to help you, and when you have completed it you could moke it avoiloble to these same groups and any other interested porties.



LOCAL COLOR—This title is for the color enthusiast or the one who shoots in black and white. It poses no problem os to what to film, since any set of conditions can very well fit into the title. For example, a film covering the seasons, halidays and activities that go with them, could be the subject matter for one film. Pick out the points of interest in your town or city, film them and write your commentary based on the stories behind these londmorks. Summer gardens ond the horticulturol shows would provide you with more ideas for a film with this title.



THE END—Instead of just bringing your film to its conclusion in the usuol manner, use some little twist, suitable to the type of film preceeding it, to give your home movies a fresh, final touch. For light, humarous films, perhaps you could use a shot starting at the nose tip of a doschund, travelling over a seemingly endless length and finally coming to o gaily wagging toil. For films of a more serious character, make a close-up of the final page of o book being turned, the baok being closed, ond then your title "The End." You could personalize your movies with a final long shot of yourself seated at the desk writing. The camera dollies in to look over your shoulder and we get a close-up of your hond putting the finol touches on the inscription "The End."



SCRAPBOOK JOURNEYS—How about using this title as the begin ning of a movie on that collection af Xmas cards from various ports of the country. Tie it in with scenes of the locale covered and the ways in which Xmos is celebrated there. Could be used on old volentines, personal clippings, or practically ony scrapbook collection which covers a period of time or hos geographicol significance.

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The camera—soundly designed and with a truly "fast" *f*/2.7 lens—is priced at but $44.50 including Federal Tax. Film prices? Only $2.85 buys a whole roll of black-and-white movie film . . . $3.90 for full-color Kodachrome . . . enough film to "shoot" all the high spots of a happy family week end in 30 movie scenes, or more. *And the film is finished by Kodak without extra charge!*

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Loads as easily as a Brownie snapshot camera. Only one lens setting to make, and a built-in exposure guide tells how to make it—for outdoor shots, dawn to dusk . . . for indoor movies under inexpensive photoflood lamps. *No focusing is needed!*

BROWNIE DEPENDABILITY

The Brownie Movie Camera is made with traditional Kodak care and skill. It's a movie camera that can be counted on for smooth, trouble-free picture making . . . year after year after year.

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Home Movies



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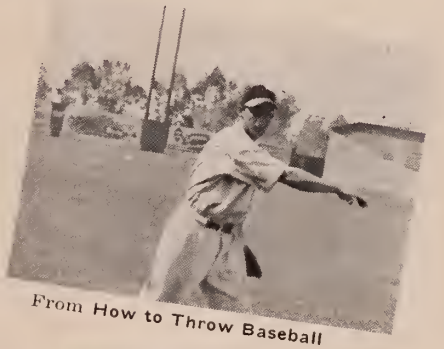
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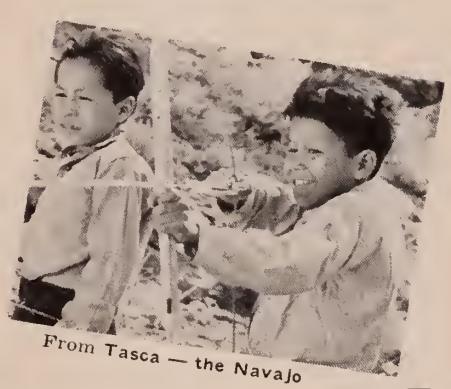
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Send my films to:

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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

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"cine capsules"

WHILE backgrounds can sometimes be thrown slightly out of focus for the purpose of accentuating the main point of interest, which is in sharp focus, yet this should not be done the other way around i.e., throw the foreground out of focus to accentuate the background. Except for special effects the foreground should be in focus.

* *

FORMULA FOR blue toning of titles:

Iron and Ammonium Citrate	30 grains
Glacial Acetic Acid	3 oz.
Potassium Ferricyanide	30 grains
Water	½ gal.

Immerse film for four or five minutes at a temperature of 65°. Wash. No bleacher is required with this formula.

* *

WHEN PLACING shims between lens and camera for the purpose of focussing for ultra close-ups without the use of a supplementary lens, the following is the formula for determining the thickness of the shim required when the lens is focussed at infinity:

$$\frac{A \times F}{A - F} - F = X.$$

A is the distance between film (not lens) and subject in inches.

F is the focal length of the lens.

X is the thickness of shim in inches.

Thus with a 1" lens 12" from the subject, a shim .086 inches thick would be required.

* *

REGULAR black-and-white film is sensitive to violet, blue and green.

Orthochromatic film is sensitive to the same as regular film plus yellow and orange.

Panchromatic film is sensitive to the same as orthochromatic film plus red.

* *

WHILE FANCY lettering is all right for main titles, yet the very simplest form of lettering should be used for sub-titles, and any ornamentation should be in the background, not in the letters.

* *

A SEQUENCE showing young animals at play, e.g., kittens, pups, bear cubs, etc., is always popular with audiences. Use medium shots and close-ups.

CHECK NOW and then to ensure that the projector lamp lines up with the optical system of the projector. There is only one right position for the lamp.

CLUB NEWS

OKLAHOMA CITY. The Movie Makers Club of Oklahoma City visited the home of Dr. Curt Von Wedel where he screened his new picture of India. The film included shots of wild animals, hunting sequences, typical scenery of the country and the everyday life of the natives.

RICHMOND. The Richmond Movie Camera Club claims that playing hooky and not attending club meetings invokes the wrath of the gods. Bob Buckett went fishing instead and his jeep broke down. Dick Sisler did the same thing and found no fish and the camp ground soaked. Moral: Don't miss club meetings. New committee has been listed as follows—Contest, Don Hitchcox; Membership, Clark Speelman; Program, Henry Biggio; Historian and Publicity, Mary Rihn; Entertainment, Gloria Young, Mrs. Tosh and Mrs. Speelman.

LOS ANGELES. The Southwest 8mm club. reports via "Telephoto Shots" that a club meeting was held July 20th where a challenge was accepted from the Los Angeles 8mm club. The picture, not to exceed 100 feet in length, was discussed in secret session. Contest results are as follows: First, "California Picture Book," Magee. Second, "Fisherman's Wharf", Little. Third, "June Lake", Heinz, and "Fireworks" by Hoyt, "Corriganville Stables", Schlander. "A Week-End in the Snows", Imsande. The club newspaper reminisces with a proud sigh that the first Annual Banquet and Dance was held in April, 1939, where Mr. Charles Ver Halen, publisher of HOME MOVIES was guest speaker.

A new high in cine enthusiasm is reported by "Telephoto Shots". It seems that Bill Heffernan travelling to San Diego to play in the Philharmonic Orchestra concert there, was so engrossed in making home movies at the zoo, that he forgot his violin. He made the concert by the skin of his teeth, however.

TOPPENICH, WASHINGTON. The Amateur Projectionists' Club of Toppenish, Washington reports that the fourth meeting was held this month. With forty active members this new club is seeking new members in the vicinity. The executive is as follows: Bill Davidson, president; Ronnie Immerstien, sec-treas., and H. K. Chandler, vice-pres. Interested parties may contact Mr. Davidson at P. O. Box 212.

AUKLAND, NEW ZEALAND. "Amateur Motion Pictures" the offi-

• See "CLUB NEWS" on page 322

AURICON

16 mm Sound-On-Film

THE CAMERA THAT HEARS WHAT IT SEES!



CINE-VOICE

Photograph a sound track along one edge of your picture film with the Auricon "Cine-Voice" 16mm Camera. Same film cost as old-fashioned silent movies! Play back your own talking pictures on any make of 16mm sound projector. Also used for Television film Newsreels, Commercials, etc. Write for free illustrated "Cine-Voice" Folder.



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See the new easy-on-the-budget Reveres at your dealer's now. Compare Revere value, feature for feature, and you'll see why countless cine enthusiasts choose Revere over all others!

REVERE CAMERA COMPANY, CHICAGO





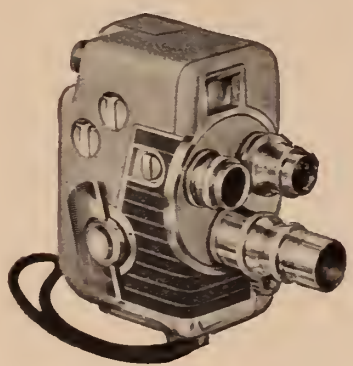
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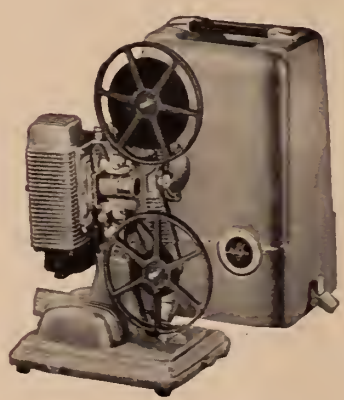
"B-61" WITH SWINGAWAY CASE

Plastic carrying case with strap. Camera and case, complete. **$116.50**



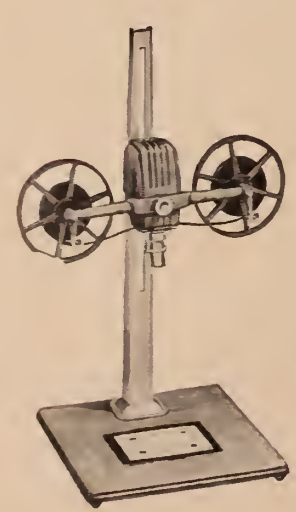
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Complete with Diaversal paper and everything needed for making enlargements.

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CINÉ EQUIPMENT



Paramount—Richardson

...is superb!

William Mellor's camera artistry scores a film triumph with a lesson in every sequence for all amateurs—and some professionals—A Paramount Picture.

A RE-MAKE of Theodore Drieser's classic "An American Tragedy," tells dramatic story of poor but ambitious youth, (Montgomery Clift) who becomes romantically involved with a girl who works in the same factory as he does, (Shelley Winters). Then he falls in love with a beautiful young socialite, (Elizabeth Taylor). Shelley Winters demands that Clift marry her, and then, while both are out on a lonely lake in a row boat, Miss Winters drowns and Clift is accured of murdering her. A dramatic court scene ends the picture.

This is one of the finest films shown this year. Amateurs interested only in fine photographic technique may go to see it for that reason alone. Those who are interested in the fusion of sound, music and picture should see it too, because Franz Waxman who composed the music proves that he is a fine craftsman who understands music and its effect on the visual image. And those who are interested in dramatic editing should see it also. William Hornbeck, the editor, keeps off the beaten path in this one, and uses many new editing tricks to keep the film flowing swiftly.

The photographic problems were solved as they appeared, by veteran cameraman William Mellor.

Director George Stevens insisted on an over-all low key effect, with the film growing darker and darker as the dramatic situation piled up. With this in mind Mellor followed through with the use of low key lighting and special filters.

The scene on the lake for instance, took four days to shoot. No mere Hollywood ballyhoo, the three days were really necessary because cameraman Mellor wanted a backlight on these shots and waited until he got it. On some of the long shots he used the red 23A filter to get a more dramatic effect. Close-ups of Winters and Clift in the boat, were made at the studio and later inter-cut with the other shots.

Another scene in a small glade surrounded by trees, where Clift was caught as he tried to escape from the police, was made under conditions not in control of Mellor. He had no supplementary lights because a generator could not be brought into the area. He shot wide open at F 2.3 with a camera speed of 1/50th second. The sun was obscured by clouds and soon after the shot was made, snow fell in the area.

• See "SUN" on page 316

A difficult bit of action was shot here on the dock. First the speedboat was filmed, and then, without stopping the camera, cinematographer Mellor panned slowly to the small radio, (arrow) changing the exposure when the lens lined up with the radio. Lake exposure was F 6.3 then aperature closed down to F 12 for the radio shot.



Paramount—Richardson



Paramount—Whitey Schafer

Shot in a small glade surrounded by trees, with very little light, Mellor achieved one of the best sequences in the picture. The pearly quality of the shot was unique in cinema effect. Exposure 1/50 second at F 2.3.

Paramount—Richardson





Agencies served by the Community Chest offer endless opportuni to make eye-catching and emotionally appealing shots of childre under the best of controlled conditions.

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MAKE A MOVIE FOR THE

"Community Chest"

FOR THE AMATEUR who is reasonably skilled in making moving pictures and who wishes to use his talents to benefit others in his own community, there are some splendid opportunities for public service.

Social welfare, health and youth service organizations such as Boy Scouts, community centers, and YMCA's have found to their complete satisfaction within recent years that showing films of their activities greatly increases public understanding and financial support.

In nearly every American city these organizations are banded together in Community Chests. They are united under the symbol of a Red Feather, and are known as Red Feather agencies. During the last few years many Community Chests in the larger cities of the United States have arranged for professionally made motion pictures of these activities and have shown them extensively before service clubs, churches, lodges, school assemblies and meetings of employees in industrial plants and retail stores.

Community Chests in large cities like Los Angeles, Chicago, and Pittsburgh have found the showing of these interpretive films to be marvelously effective in securing better financial support of the Red Feather services. But medium-sized and small cities face a difficult problem, because budgets for publicity purposes are small for campaign time, and usually nil for year-round public relations. The cost of arranging for a professionally made local moving picture of activities seems prohibitive, particularly in the light of a prevailing public attitude that the expense of selling aids be kept at a low minimum.

Yet nothing has been found to be as effective as moving pictures in successfully "selling" the vital work of the agencies which make up the family of the Community Chest!

That is where the amateur moviemaker can step in and make an outstanding contribution to the people of his community. Nearly every Community Chest would be happy to pay for necessary film and the cost of developing and printing it if someone who knows how, would voluntarily make the rounds of the agencies and shoot scenes of their activities. These scenes could then be tied in together

• See "CHEST" on page 320

Make a simple script to emphasize the point that Red Feather agencies ar evitally important to the community at large—serving everyone all year round.





MOVIE BRIDGES for your films

Newspapers and Travel Folders can indicate a change of locale —other transitional links can be evolved by studying the theme of the film.

By GEORGE CARLSON







GOOD MOVIES should be made in sequences with which most amateurs are familiar, because they are essential to continuity. But sequences alone, can't do a complete job of carrying a smooth continuity. The usual way in indicating passage of time, and change of locale, is in the use of subtitles. Fades, wipes and dissolves are also used as "time bridges" in a more subtle way. And these are all good and serve well, but for the sake of variety, suitable and symbollic single shots pertaining to the subject can often be used as a time shifter.

These shots are transitional and indicate a change of time, place or subject in a more indirect way. The "technique conscious" amateur watching professional photoplays may often wonder how such clever transitions can be used in his own simple films—family, vacation, sports, parties, holidays, etc. Generally they cannot be figured out in advance, unless working from a complete script, but if the filmer will use imagination and look for the obvious, many ideas will come to mind for suitable transitional shots to carry the film story smoothly along its way. Many can be added to a film later on.

Whatever the device used to bridge time or space it should be logical and fit in the film in a most natural manner. Names on newspapers can get your film from city to city, travel folders from state to state and even country to country. In an auto travel film, to get from the cabin on Bass Lake to the North Shore Drive, all that is needed is a close-up of hands sorting travel folders or maps and picking one out. In one sense this could be classed as a title, but the fact that the shot indicates a change of locale to come in a more indirect way. especially so when followed by a thru-the-car windshield shot, gives it a symbolic nature.

When there is a close relationship between two or more different sequences it's comparatively easy to find a symbolic shot to connect them without titles or fades and the like. Often it is easier. Sometimes the movie maker must look for something the subjects have in common but never to film an unsuitable transition shot just for the sake of ringing it in.

In a family film on "Spring" for example—how does one get from working in the garden to fishing? You don't have to do much thinking before the idea of worms comes to mind as the connection. The last scene of the garden sequence shows someone spading in the earth, or really going after worms. A hand picks up a worm in closeup. Next scene shows a bait can as a hand reaches in for a worm. As the camera is moved back a fishing scene is revealed along the shore of a pretty stream, boat on a lake or fishing from a bridge. Two different se-

• See "BRIDGE" on page 317



2 BACK YARD MOVIES

make them both in a few hours on 100 feet of film.

the Great Caruso



He didn't know she would be ungrateful
Photo M-G-M

1. M. S. Home in residential district.

2. C. U. Sign in window: Miss Smith, Singing Lessons, $5 an hour.

3. M. S. Interior house. Miss Smith, with aide at piano, practicing a song.

4. C. U. Miss Smith, singing with great ardor.

5. M. S. Young man, dressed as Caruso, the famous tenor, is walking, cane in hand, in the neighborhood.

6. Title: The Great Caruso.

7. C. U. Caruso, stops and listens.

8. C. U. Bird in tree, singing lustily. (May be faked with artificial bird).

9. C. U. Caruso, smiling with approval at perfect pitch of the bird.

10. M. S. Caruso, about to pass home of Miss Smith.

11. M. S. Miss Smith, still singing lustily.

12. M. S. Caruso, stops and listens.

13. C. U. Caruso, frowning at what he hears.

14. M. S. Caruso, goes to door and rings bell.

15. M. S. Miss Smith comes to door, is delighted to see the great man.

16. Title: "Come in, Mr. Caruso!"

17. M. S. Mr. Caruso demonstrating to Miss Smith how to improve her singing.

18. C. U. Miss Smith thanking him profusely.

FADE OUT.

FADE IN.

19. Title: Six Months Later.

20. M. S. Caruso, walking in the same neighborhood, is about to pass the Smith home.

21. M. S. Miss Smith is singing in the approved style.

2. C. U. Caruso listens and smiles in satisfaction. He looks at the sign in the window.

23. Sign: Singing Lessons: Miss Smith, PUPIL OF THE GREAT CARUSO, $25 an hour.

24. C. U. Caruso, shocked at what he sees.

the ghost of Peter Rabbit

1. M. S. Bedroom of Johnny, a small boy. Mother is reading a bedtime story to him.

2. C. U. Mother reading.

3. C. U. Title of book: Peter Rabbit Rides Again (or some other title including Peter Rabbit).

4. C. U. Johnny listening with great satisfaction. Slowly goes off to sleep.

FADE OUT.

FADE IN.

5. M. S. Johnny is playing alone in his garden or sandpile. He stops his playing and goes to a table.

6. C. U. Johnny admires the story book that his mother was reading him the night before.

7. M. S. His mother enters with some good news.

8. C. U. Mother, telling the news:

9. Title: "Your Cousin Peter is coming next week!"

10. C. U. Johnny smiles in satisfaction.

11. Title: Preparing for the visit.

12. M. S. Johnny helps his father wash the car.

13. M. S. Johnny helps his mother wash the dog.

14. M. S. Johnny helps his father paint his toys.

15. C. U. Johnny shining his own shoes with great enthusiasm.

FADE OUT.

FADE IN.

16. M. S. Johnny's bedroom. His father is reading the rabbit book to him.

17. C. U. Father reading.

18. C. U. Johnny smiles and goes to sleep.

FADE OUT.

FADE IN.

19. Title: The Cousin Comes Today!

20. M. S. Relatives draw up in a car. Johnny and his parents greet them warmly.

21. M. S. Johnny's mother hugs little cousin Peter and introduces him to her son.

21. Title: "Son, this is your cousin. Peter!"

22. C. U. Johnny has sad expression.



He expected a rabbit.

on the verge of tears. At mother's question, he replies:

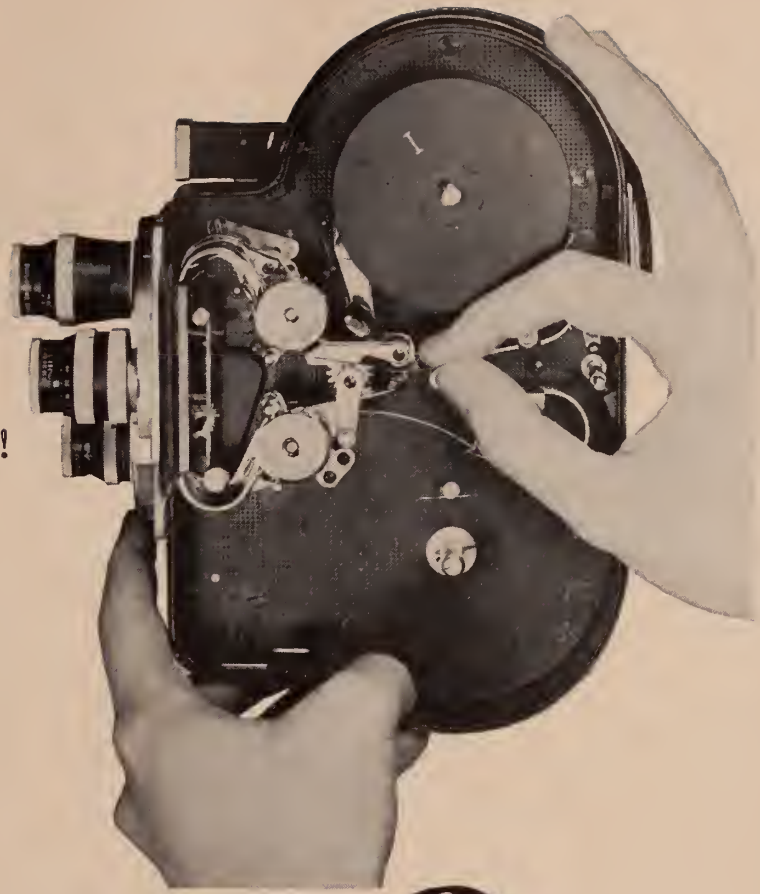
23. Title: "I thought Peter was a rabbit!"

24. M. S. Everybody laughs at what they think is a good joke.

So many

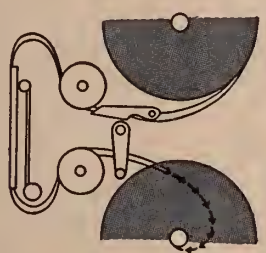
Exclusive

built-in Features!



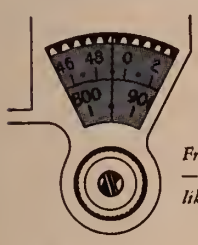
Think of a feature and your Bolex has it! Features that constantly delight proud owners of Bolex cameras. Exclusive features—all of them practical, are built-in to Bolex to make it the finest of its type.

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Automatic threading is positively simple!

Now you try it and realize why the Bolex is the *only* spool loading movie camera which can be automatically loaded under the most adverse conditions of arctic cold – by movie makers stiff-fingered from sub-zero weather!



Frame counter —engineered like a watch

Then there's the Frame Counter and the Footage Counter—both operated by gear trains. The Frame Counter top dial records up to 50 frames individually, the lower totalizes in units of 50 up to 1000 frames—both dials *add* in forward, and *subtract* in reverse motion.



Footage counter

The Footage Counter too, automatically adds and subtracts in forward and reverse, while a third counter, the Audible Click Counter can be engaged to "tick off" every ten inches of film shot, so important during hand-held camera sequences.

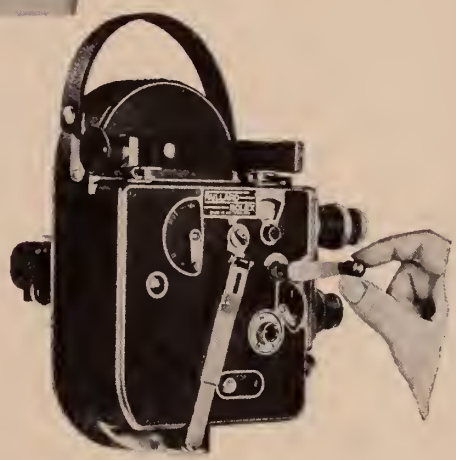
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Bolex owners—*receive regular free mailings of the 25c magazine "Bolex Reporter," by registering the serial numbers of your Bolex equipment with us.*

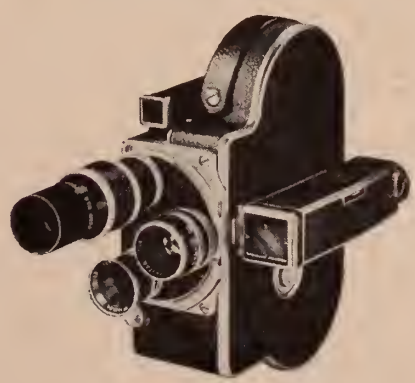
Bolex paillard

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- *Automatic film threading*
- *Unlimited forward and reverse hand winding*
- *Time exposure setting*
- *Single frame setting*
- *Full frame eye-level focusing*
- *"Octameter" finder*
- *"Visifocus" automatic depth of field lenses*



Model H **Bolex** 16mm and 8mm Movie Cameras

MOVIE

Swapping Film

Editing, the business of making a story-telling film out of a hodge podge of separate scenes, would leave me with a frustrated what's-the-use feeling. I would spend my summers shooting away at the garden spots of the United States, then I would come home to find that I had forgotten to shoot a badly needed closeup or long shot.

As an amateur, I am one of those fellows who hate to throw away a scene. I feel that I shot the stuff with an idea in mind, and I suppose that I'm too egotistic to admit that I plain forgot to carry the thing through to a complete finish.

When I get back from a trip it usually turns out that I have forgotten a long shot of the scenery or a closeup of a flower. The scenes I have are usually fine except that they are not complete.

One night at a camera club meeting, I was telling a friend about this situation, and bemoaning the fact that I had a swell sequence at Lake Tahoe except that I had forgotten to get a closeup of the hand-hewn sign at the entrance. As it happend, my friend had been to the lake a couple of summers before. He generously offered to make a duplicate print of some footage he had made of the sign I so badly wanted and needed.

When I received the footage, I cut it into my film and it improved my story immensely.

Since that time I have found that other members of the camera clubs around my area are in the same boat. We get together and help each other out. In a way, we swap footage. If I have some film on a spot some other member needs, I give it to him. There is no fee asked other than for the film stock. Should I ever need any film he might have, I may then feel free to call upon him under the same circumstances. We find that this idea works exceptionally well if we get out a small letter telling of the scenes each member his to offer. We mail these around to clubs who have cooperated in the past, and they, in turn, aid us. *(See exchange announcement at end of Club News—Ed.)*

Robert Bush, Chicago, Ill.

Progressive Titles

I've found a lot of situations in title preparation where I've needed a sequence of movement from long shot to closeup, or vice versa without needing the zoom effect found on titlers.

At first I tried moving my titler into the correct position and shooting. As I moved in closer or further from the title I had to change the lights to keep them out of the picture and thus change my exposure.

I solved the problem by leaving my lights and camera in one position and changing lenses. This way I keep the same exposure and lighting set and switch from short focal length to telephoto whenever necessary to get the desired effect.

I have worked out a schedule which gives my lens, distance and exposure on a chart. I fasten this chart next to my titler and it speeds up my titling.

It would seem to me that this would do as well for anyone else and it is far easier than any method I have found.

Carl Bradshaw, Rawleigh, N. C.

Double Exposing Titles

As summer closes and it gets around to the time when all good movie amateurs must edit their summer films, it becomes the time to try out novel title effects. When the occasion arises to try for different tonality in title letters, this method is easy, and brings excellent results.

My letters are the usual block letters which come in the standard kits sold at all camera stores. These letters are white and allow the cameraman only one tonality shot in the normal manner.

By setting up the main title on the titler and shooting it, then rewinding the film and adding the sub-titles and double exposing, I have managed to get the main title in pure white while the sub-titles are grayed down allowing the main title to stand out.

To do this, set up the main title in correct position. Shoot the necessary footage giving the film only 2/3 exposure. Rewind the film and add the sub-title. Double expose this over the first exposure, giving it again a ⅔ exposure.

An interesting variation of this would be to have the background in an interesting pattern. By double exposing, the sub-titles would have a transparent effect allowing the background to show through.

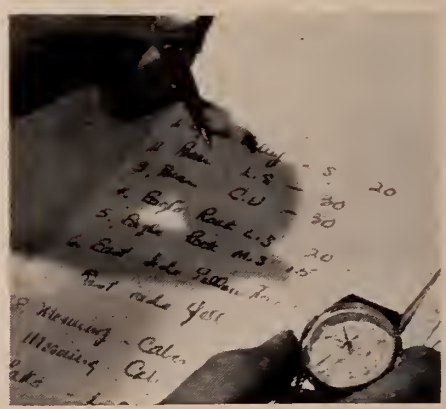
Gene Baker, Sacramento, Calif.

Planning

Once vacation time is over, the home movie maker faces the job of making an interesting story out of the hundreds of scenes he has made on his trip. It is impossible to edit from memory. Assembling a coherent story is a task which cannot be done without a certain amount of pre-editing planning.

I've worked out a system which seems to produce a well-planned film without too much fussing and re-cutting.

After the film is developed, I run the uncut reels through the projector. The first time through, I write a list of each scene on the reel. I use one or two words to describe the scene



and action. I re-run the film and time each scene with a stop watch. I place the times beside my data.

Once this is done, I arrange the scene descriptions in alphabetical order in catalog form so that I can refer to any sceen without searching through the whole list.

Instead of editing right away I plan the reel on paper first. I draw a line which represents the whole film. Into this line, in proper order, I list the scenes and times. In this way, I have a visual graph of the finished story. If a scene is too long, too short, or out of order, I can easily spot it and correct it before I begin editing.

It may sound as if this is more work, but actually it is much faster. It gives me an understanding of what I'm trying to accomplish when I start splicing the scenes together. At the same time, it saves me time by avoiding the re-cutting so often needed when I edited directly from the reels.

Fred Gierson, Louisville, Ky.

IDEAS

Editing Board

Time may be saved during the process of editing by constructing an editing board. The arrangement of the board should allow individual scenes to be stored in final sequence on pegs on the board.

Such a board may be constructed from an 18 x 22 section of plywood. Draw lines the length of the board. Make the lines three inches apart. Following the lines, pound 8 penny nails three inches apart on the board. Cover the nails with small rubber hose to protect the film. Allow the rubber tubing to extend beyond the head of the nails.

Wooden pegs may be substituted for nails, but it is necessary to drill holes for the pegs if this is done, and each peg should be glued to the plywood.

Number the pegs in numerical order starting with the number one. Once the business of editing is at hand, place the individual scenes on the pegs. Place the scene which will be first on peg number one and so on. When it comes time to splice the scenes together, simply pick the scenes off the editing board in numerical order and splice them.

The board provides a place for the scenes to be stored over night without getting out of sequence. It makes the assembly of a film easier and faster.

James Kiddman, Bronx, New York

Developer Stains

When you are busy editing, if you notice a light brown or yellow stain over parts of the film, chances are it is a stain from old developer or an over-alkaline fixing bath. Here is an easy method of removing the stain.

Harden the film in quart solution of 1cc of formalin and 5 grams of sodium carbonate. Wash the film in running water for 5 minutes, then bleach it in a solution of equal parts of 5.3 grams potassium permanganate and 75 grains of sodium chloride and 16cc sulphuric acid. Mix these two solutions separately before mixing them together.



Once this solution is mixed, bleach the films for about 4 minutes. This will bleach the image and produce a light brown stain. Remove the brown stain by soaking the film in a 1 per cent solution of sodium bisulphite. Rinse the negative well and redevelop it in a strong non-staining developer such as D-72.

If the stain is a heavy yellow and rather even, it may be removed by reprinting the film through a yellow filter such as a K-2 filter.

George Murray, Bellingham, Wash.

Gloves

Scratched, grease-stained, fingerprinted film should never occur. When film is being handled for inspection and splicing, these evils can be eliminated. Cotton gloves, if worn during these operations, can eliminate all these things.

Gloves should be used which are lint free. There are several such types of gloves on the market. They are usually offered by surgical and photographic supply houses. Ordinary cotton gloves are usualy inadequate because they will leave lint unless specially treated. Nylon gloves are lint free, but seem to have a tendency to produce static electricity which causes excessive dust.

I use cotton gloves exclusively during all editing, splicing and inspection operations. The gloves should fit the hand tightly so finger movement may be more accurate Loose fitting gloves, while more comfortable, will not allow the fingers to pick up film easily.

Rudy Field, Dayton, Ohio

Marking Editing Cuts

After a film has been edited, it is often necessary to re-cut portions of the film. These errors are usually not noticed until the film has been projected. It is obviously not convenient to edit while the film is in the projector.

When I come upon a sequence which needs attention, I stop the projector and tie a small piece of colored thread through a sprocket hole at the spot where the re-editing will occur.

Once the film has gone through the projector, the thread will not interfere with the projector gears. After the reel has been projected, I can place it on my editor and unwind the film until I come to the spot marked with thread. I correct it and go on to the next piece of thread.

This method is one of the easiest ways of marking such cuts that I know. It takes only a second to attach the thread and the film may be stored until such time when you have a lot of editing under way. The thread always marks the spot and there is nothing to remember.

Carol Smith, Portland, Ore.

Protecting Film Against Climate

Movie film reminds me of an old woman: you have to handle them with care or they'll fall apart in your hands. This seems particularly true of film which has been stored for any length of time.

My business as construction engineer takes me into all sorts of climates. I bring my films into very wet humid areas such as those around the Northwest, and the tropics, as well as the dry desert areas in the United States. I have worked out an easy method of protecting film in both extremes. It might be of use to some of your other readers.

In a humid moist climate, I store my films in a metal container which contains a small sack of silica-gel. The silica-gel, a dry porous concoction removes moisture from the container by absorbing the moisture in the air. The bag becomes saturated in 3 to 6 months, depending upon the vacuum qualities of the storage container. Once the bag has reached its limit, I remove it, place it in a hot oven for a couple of hours. The oven will dry it out and it will be ready for use again.

To store film in dry, desert areas, I mix a solution of equal parts of glycerine and oil of Eucalyptus. If the film has a tendency to become dry and brittle, place some of this in a small bottle and punch holes in the bottle cap. Place a piece of cotton inside the cap so the contents will not spill and place the bottle in the film storage cans. The fumes from the solution will humidify the film and restore its flexibility.

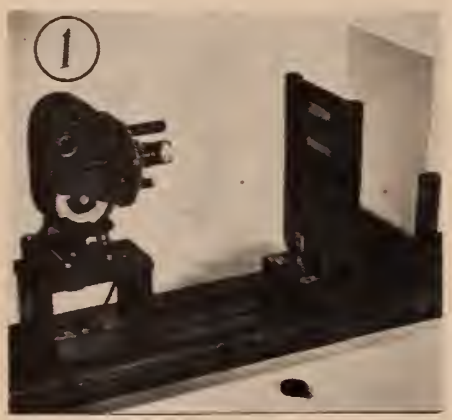
These methods work well in extreme climatic changes, but are not needed where ordinary heat or rain exists.

Calvin Moore, Navy Air Base, Guam

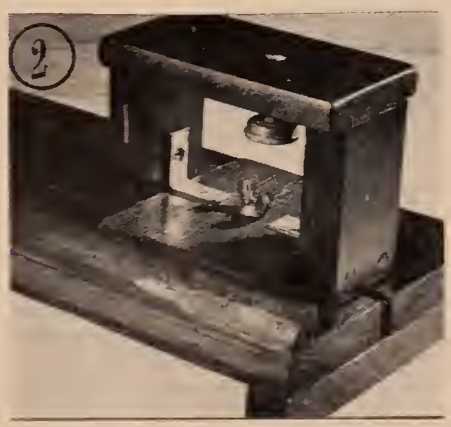
CINE WORKSHOP

CLOSE-UP STAND

An adjustable, all-purpose stand, quite adaptable to almost all close-up work, can be made quite easily in the home workshop, utilizing any scrap wood at hand. It can be used for insect, flower and other close-up filming, copying of color slides for title backgrounds, negative filming for positive title backgrounds and for straight titling as well.



Although my stand as pictured was made for a camera with visual focusing and an alignment gauge, it can be made for a camera not so equipped by having the camera position firmly "fixed" as found in the small commercial titlers and using the well-known lined card or newsprint method of finding the field of view by test strips of film. In Fig. 1 the stand is set up for filming a color slide for a double exposed title.



The base of the stand is two pieces of ½-inch stock, 3 inches wide and 24 inches long nailed to two end blocks so as to leave a space the full length for ¼-20-inch stove bolts to slide freely back and forth. Two pieces of quarter round are nailed along the outside edegs to act as slides.

The camera stand or support in Fig. 2 is made with its base to slide between the quarter rounds with a bolt and wing nut to hold it at any desired place along the length of the base.



The negative and slide holder or easel is shown in Fig. 3, and is also adjustable the same way by bolt and wing nut. The top of the easel was made from an old 4 by 5 print frame, back removed. Three small strips of wood were glued to the back of the frame to form grooves together with the front of the frame. The easel of course, can be made any other convenient way, just so long that it will accept pieces of glass or cardboard in the grooves. Several pieces of glass (slide mounting glass in the larger sizes is good) can be marked with opaque tape on one side for different sizes of negatives, which in turn are taped by their edges to the other side and facing the camera for filming.

For filming mounted color slides, instead of taping them to a glass, a cardboard holder or insert can be made as in Fig. 4, and slipped into the grooves. Small strips of card are glued to both sides and bottom over a cut-out mask so the transparency in turn can be slipped in place into grooves on the cardboard insert. India ink is good to blacken the cardboard to prevent undesireable reflections.



As the light source must come through the back of the copy, a ground or opal glass must be used behind the easel for light diffusion. Generally a No. 2 Photoflood used about six feet away is sufficient, but this can be checked by an exposure meter held about an inch in front of the slide or negative. The holder for the ground glass in the illustration is simply three wood blocks put together in a "U" with saw cuts forming grooves for the glass and placed about four or five inches behind the slide holder.

With daylight film in the camera, noon sunlight can be used as the light



source when copying in color. Laying the ground glass aside, a dull white card is placed at an angle behind the color slide so the sunlight is reflected through the slide. A meter reading is taken directly in front the slide as before.

For filming positive prints or large title card sa second easel could be constructed much the same way as the slide easel. An upright board or grooved frame handling at least 8 by



10-inch copy can be screwed and bracketed to a sliding base block, position of which is to be controlled as with the slide easel.

Fig. 5—For small title cards or the titles found in your HOME MOVIES magazine the slide easel can be used by substituting another cardboard insert made and used the same way as for slides and negatives, except, of course, the lighting is to come from the front as usual.

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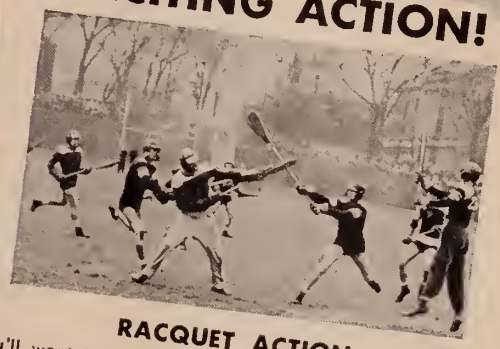
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Lood in 3 seconds—open cover, drop in a magazine of color or black-and-white film, clase cover...shoot. And you can switch magazines—any time.



Film at 16, 24, 64, or single frames, os a long-running motor powers the "Royal"—ond cuts aff automatically when rewinding is needed.



Bright day or dull...brilliant beach or shade...outdoors, indoors...standard speed ar slow motion—this guide "dials" the expasure to use.

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The "Royal's" magnificent Kodak Cine Ektar Lens has a true exposure range from f/1.9 to f/22, focuses fram infinity way down to 12 inches.



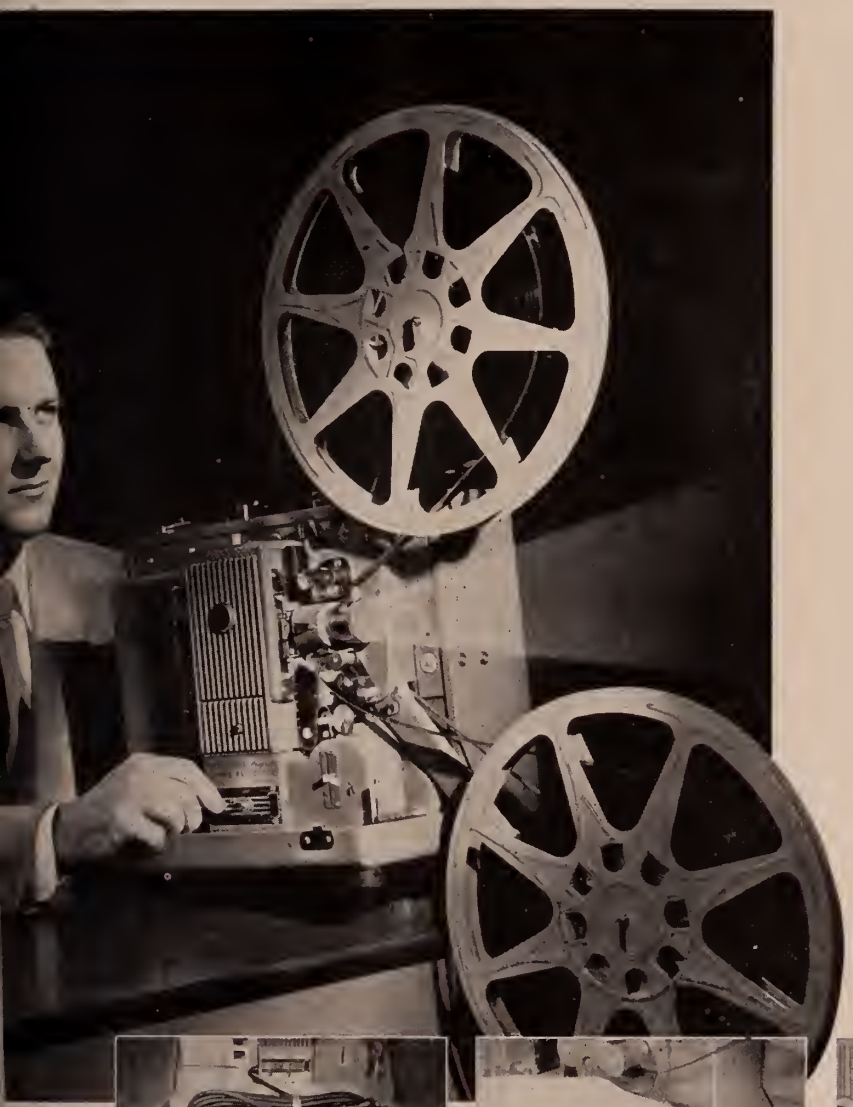
An enclosed, variable pawer finder shaws the fields of 11 wide-ongle and telephato accessory lenses...incorporates close-up parallax indicators.



"Half-forward" on the expasure lever gives average film runs...at "full-forward," it lacks for lang runs...for single frames, flick it rearwards.

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Good movies become *better* movies when shown by the Kodascope Pageant Sound Projector. Rock-steady screen images, sharp and bright from edge to edge; quiet operation; tones as clear and pleasant to the ear as any you've ever heard...all these qualities are yours to enjoy with the new "Pageant." For though the "Pageant" weighs only 33 pounds complete...though it's built into the halves of a carrying case scarcely larger than an overnight bag... this expertly designed sound-and-silent projector meets the most critical standards of performance.

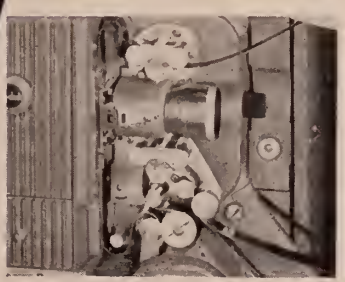
For personal silent movies, professionally produced sound films... shows in home, club, or auditorium—here is the all-purpose 16mm. projector! And the price—complete—only $400.



One case holds both projector and speaker. Open the case—the projector is ready for reel arms... the speaker is ready to plug in.



The f/1.6 lens and powerful lamp provide sharp, brilliant screenings. And accessory lenses and lamps enable you to tailor shows to any requirements.



Threading is easy along a clearly marked film path, from reel to reel. Then project at sound or silent speeds —a finger tip makes the adjustment.

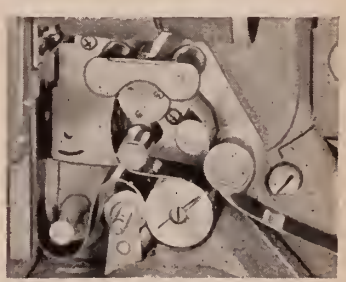


Image and sound-track areas are protected all along the way. Maximum film stability at the scanning point makes for top sound quality.



A built-in Fidelity Control, which focuses the scanning beam on the sound track of original film, or of "dupe," assures finest sound reproduction.



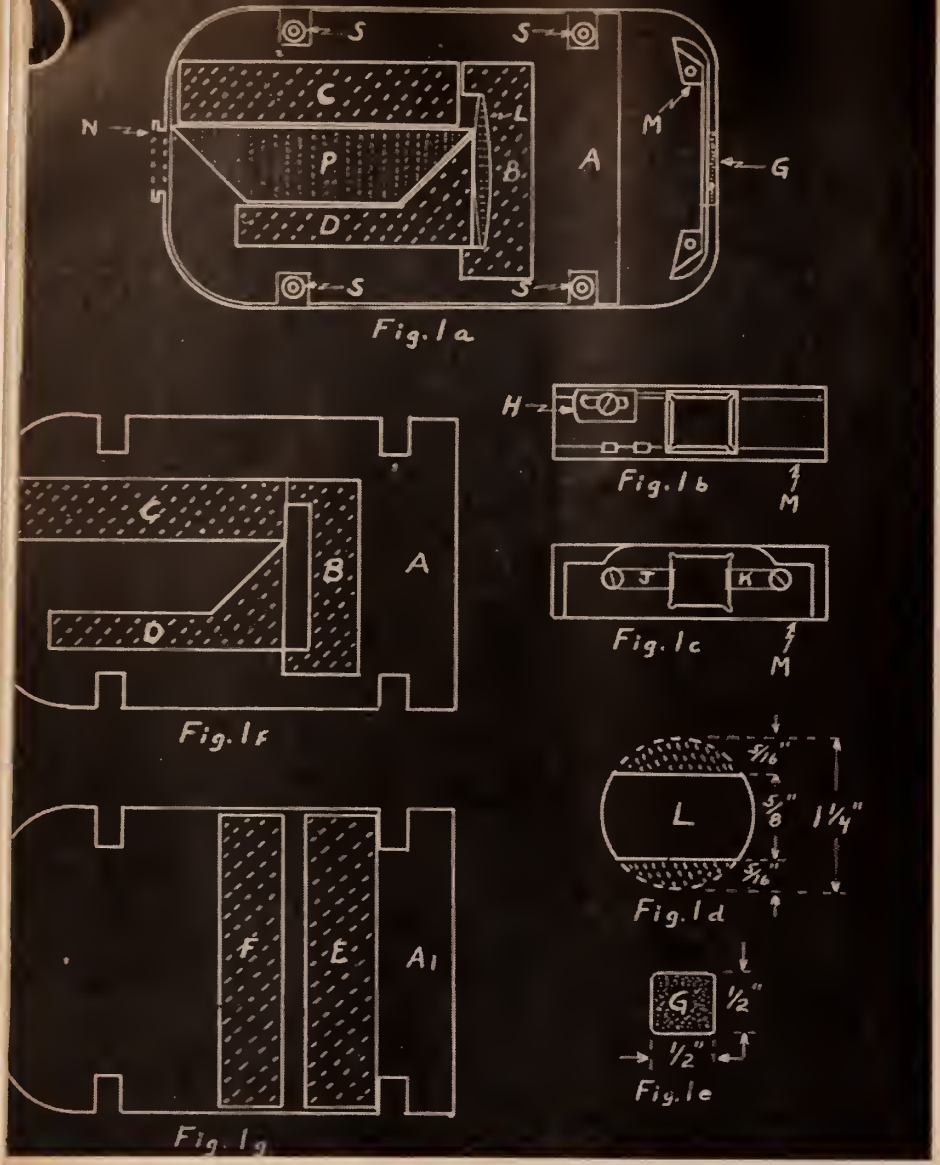
A whisper or a shout—sound volume is under ready rein. And through a phonograph-microphone receptacle, you can add music or narration.

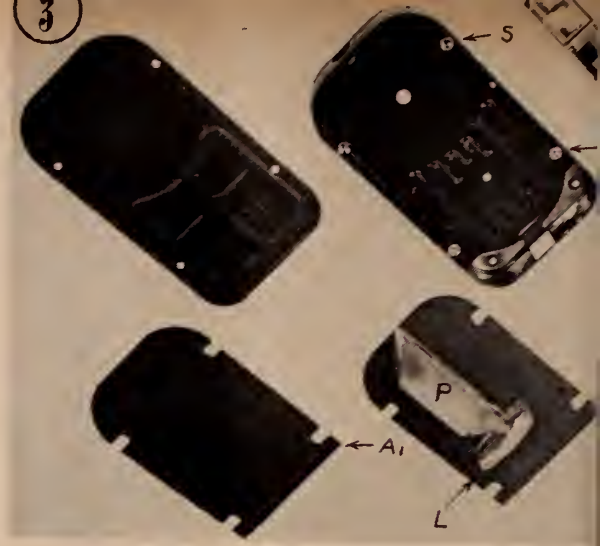
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TRADE-MARK







A Simple Thru-the-lens Viewer

Eliminate parallex and determine the exact field with this home-made viewer—for most cameras.

PART ONE

By B. F. GOSTIN

THERE are many times when the amateur movie photographer is faced with the problem of obtaining exact framing, particularly in filming close-ups or in working in restricted quarters indoors. Since all movie cameras possess some degree of parallax between the viewer and the lens, and frequently the viewer and lens do not cover the same fields, the photographer generally "backs-off" a little more than he would like to just to be sure that the main elements of the scene will be included by the lens.

But this difficulty can be avoided if some means of viewing through the lens is devised.

The following article describes in detail two viewers which were designed for use with 16mm magazine loading cameras. These viewers fit the Kodak, Bell & Howell Models 121 and 141 cameras, all models of the GSAP cameras, the Simplex magazine camera, and a number of others that are loaded from the rear. This general design can be applied, with some revisions, to a number of double-8mm loading cameras as well.

The Simplex Magazine type of viewer is shown in the drawings of Fig. 1 and in the photographs Figs. 3 and 4. Referring to Fig. 1a, which shows the assembled drawing, we see that the main elements of the viewer are the magazine case, the groundglass screen G, the magnifying lens L, and the special prism P.

The film guide and pressure plate assembly M is removed from the magazine and the square recess which holds the pressure plate is drilled out and filed smooth along the edges leaving about 1/32″ rim to act as a frame to hold the ground-glass G. Fig. 1 detail b and c shows the front and back views of this aperture. The phosphor-bronze spring guide which normally holds the film in proper alignment, is removed and cut to form two "fingers" J and K which push the ground-glass toward the aperture in the front of the magazine. Thus the ground-glass will be in the same place as the film was originally and the image will be sharply focussed on its surface. Fig. 1e gives the dimensions of the ground-glass and shows the corners slightly rounded.

Next, the pressure spring on the

• See "VIEWER" on page 321

HOLLYWOOD PRO'S at work

Technical highlights in current Hollywood films of interest to th eserious movie amateur . . . .

By JAMES RANDOLPH
Home Movies Technical Editor

BOOTS MALONE

Cameraman, Charles Lawton. Film Editor Al Clark. Producer, Milton Holmes. Director, Wm. Dieterle, Assistant Director, Sam Nelson. Art Director Cary O'Dell. A Columbia Picture.

Ever since the first photo finish proved that the camera lens is quicker than the eye, horse racing has had an irresistible appeal for camera fans, both still and movie. In "Boots Malone," Sidney Buchman's production for Columbia starring William Holden in the title role, Hollywood professionals show the amateur what realism can be achieved if (1) you have the complete facilities of a first-class racetrack at your disposal and (2) motor equipment for mounting cameras to operate alongside a horse at full speed.



Main racetrack sequences of "Boots Malone" were shot at the Hippodrome de los Americas in Mexico City, which has racing only four days a week in season (as compared with six days at top U. S. tracks), thus allowing movie making on the remaining three days with humans and horses immediately available. Scenes of actual races of course had to be limited in camera scope, exactly like newsreel coverage. But training sequences of star Bill Holden and youthful discovery Johnny Stewart, just turned 15, provided many a thrill for the cameraman, as the accompanying photograph show.

Two standard Mitchells, each on its extended tripod, covered Holden instructing Stewart in a fast getaway at the electric starting gates. Film from the two cameras, properly intercut, will give a full-dimensional of the on-the-spot coverage in the final editing. The still camera approximates the action shot of the actual getaway.

In photo Stewart is shown instructing Holden how a jockey handles a horse on the straightaway. Note that the two upper cameras are aimed at Holden, the lower at Stewart who rides a special seat on the camera truck—all that is necessary to convey, in closeup, the upper body movements of a would-be jockey.

Thus special privileges and mobility afforded Hollywood's professionals provide an on-the-spot excitement which even the racing fan doesn't get. These privileges may frustrate the amateur who has no such access to the heart of the drama. But many of the techniques—stressing the action of the moment and exploiting it—add to the vitality of the home moviemaker's work.

THE DENVER & RIO GRANDE

Cameraman Ray Rennahan— (Bud Hooper and Geo. Perrin cameramen for both railroads.) Cast includes Edmond O'Brien, Sterling Hayden, Dean Jagger, Lyle Bettger, Laura Elliot, J. Carrol Naish and Zasu Pitts. A Nat. Holt Production, released through Paramount.



Mal Bulloch

No one will believe it but it's true.

Last week, two ancient 70-year-old relics of pioneer Western Railroading died with their boots on, in a head-on crash at top speed, with plenty of headaches for the cameramen.

The planned collision was staged and photographed for one of the scenes in Paramount's historical railroad melodrama, "The Denver & Rio Grande", now being filmed along the D. & G. narrow gauge branch lines in the rugged sections of the Colorado Rockies.

Five cameras were placed in a semi-circle in order to get all angles of the collision. Two were color cameras, two Mitchells, (with single strip technicolor film,) and one electrically operated Eyemo, (also loaded with single strip color.)

When the point of impact was determined, plank barricades were built to protect the cameras from flying steel. But the weather wasn't right and two days went by before shooting could take place.

The resulting footage make some of the most exciting sequences ever seen—but no one will believe it.

But we saw it and it's true.

BRIGHT VICTORY

Photography, William Daniels, A.-S.C. Film Editor, Russell Schoengarth. Sound, Leslie I. Carey and Corson Jowett. Music, Frank Skinner. Produced by Robert Buckner. Directed by Mark Robson. A Universal-International Picture.

This is the story of a blinded war veteran and the psychological adjustments which he had to make in order to live normally in society. The film provides an intimate glimpse into the lives of a group of blinded men and reveals the difficulties encountered as they progress in their education for a new life, from a new point of view.

The feeling of "blindness" for the actors, necessary to make this film authentic, was done by using contax lenses over the corneas of the eyes. The lenses were dyed, not only to give the photographic impression of blindness, but to actually blind the players while the lenses were over their eyes.

One shot in the film required a quarter-mile walking shot down the main corridor of the hospital. Cameraman William Daniels turned the camera for a full five-and-a-half minutes on the unusual scence which showed the progress of the group of blinded veterans, as they were "briefed" on the walking of the corridor by army instructors.



But there were other problems too. Lights, for instance. With the corridor only five feet wide, it was not feasible to place fixed lights all along the passage-way. To solve this, portable light units were used, and as the men walked down the corridor, the lights moved with them. The same problem faced the sound crew, and they moved with the action also.

RED SKIES OF MONTANA

Photographed by Charles Clarke, A.S.C. Directed by Joe Newman and produced by Samuel Engel. Starring Richard Widmark, Bob Nichols, Ralph Reed; with Richard Crenna, William Murphy and Joe Sawyer, Jeffrey Hunter, Richard Boone and Constance Smith. A Twentieth Century-Fox picture.

There's a new forest at Twentieth Century-Fox—and it all grew overnight on the back lot.

Claimed to be the largest permanent forest set in all Hollywood history, the five acres of man-made timber land was constructed at a cost of $110,000 for "Red Skies of Montana", technicolor epic based on the exploits of the U. S. Forest Service paratroopers.

Four hundred pine and cedar trees were hauled on the set together with two thousands shrubs and bushes, and then "transplanted" to duplicate the wooded mountains of Montana—the locale of the story.



Charles Clarke, the cameraman on the picture was a very busy man when we visited the set this week. He was shooting a short sequence where the fire-fighting actors are taking a short rest. The background is a mass of charred twisted trees; the ground is black with spots of greyish white sand showing through here and there. In one corner of the set, a small fire still licks at the trunk of a tree. Overhead yellow and blue wisps of smoke drift down on the actors who's faces are streaked with black soot. Their clothes are black and dirty.

Now what are you going to do with a shot like that? No color, no contrast—just shades of blue, grey and black dominating the set.

● See "HOLLYWOOD" on page 316

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GENERAL ELECTRIC

movie of the month

THE CARABI INCIDENT ★ ★ ★
by Harry W. Atwood—300 feet 8mm Kodachrome, sound on records.

This is the first amateur film seen this year having all the elements of good drama, suspense, story and technique; and as an afterthought, the photography is unique.

The simple story begins with two people, a man and his young wife searching in the desert for a girl who missed the trail. As they investigate the countryside, the wife thinks she hears a cry for help, but after some superficial investigation, the couple plod ahead. That night after they fall asleep near the camp-fire, the wife wakes and tells the husband that she is sure that some human being is nearby; they look around, then go back to bed.

Next day, while they continue their search the wife again seems to hear a cry, but this time they ignore it.



That afternoon the lost girl is discovered.

As the man and his wife leave the scene of the search, they seem to hear again a human cry, but how is that possible? The girl has been found, and certainly no sensible person would be prowling around the desert. So they continue up the road, get into their car and the camera looks after them as they disappear into the distance. The camera remains and pokes around the hills—looks curiously into a cavern—wanders down an old mine shaft and there near a rotten timber, is the hand of a man. He clutches the moist earth, as if he would pull himself out of the shaft by the strength of his very fingers. The camera observes for a few moments and when the hand slides back into the darkness, the camera leaves and the story ends.

The score: one human being saved, another lost.

Suspense is here, from the very first moment of the film. The first shot is merely a pair of tired, dusty feet walking in the desert. The camera follows along and suddenly the steady walking pace is interrupted. The man slips, drops his prospector's hammer and slides down a ravine. Then another shot taken from the bottom of the ravine, showing the hurtling body, is spliced in, and finally a close-up of one hand, bruised, blue and apparently lifeless. That ends the sequence.

The following shot shows the young man and his wife wandering around looking for the lost girl. They pause for a moment, and the girl seems to



hear a cry. Then they go on, and the story continues.

But why is this film so good? How does Atwood manage to instill so much suspense? Why are his shots so fresh and interesting?

The most obvious reason for the over-all excellence is partly due to the fact that one does not feel the personality of the cameraman when viewing the picture. The camera seems to play the detached role of an unbiased reporter and makes no comment of any kind. It seems to say, "Now, here is what happened; look and react".

The cutting, ruthless in places, does much to tighten up the neat story. But even the best story can be ruined by sloppy cutting and poor tempo. Atwood seems to be aware of this. It must have broken his heart to cut out some of those beautiful shots we all get, a profusion of which add nothing to the story.

Angle of view played an important part in the success of this film. For most scenes Atwood used two, three, and sometimes four points of view. All this helped the viewer to feel and understand the terrain, the action, and most important, to know exactly what was going on at every moment.



The composition was excellent. Not too dull, not too flashy, just a fine rhythmical flow of shapes filling the frame pleasantly in every shot, with no distractions.

Atwood used an odd method to open his scenes. With the camera already turning, he placed his actors behind and to the left, or right of the camera. Then, when they walked into the scene, they did so from a distance of ten to twelve inches from the lens. The effect was startling and original. In one scene, a red shirt fills the screen completely for a moment, and then as the actor walks away from the camera, the red shirt takes its proper place in the composition of the shot.

Finally, a word about the actors. The female lead, (Marion Atwood), and Harrison Fairbanks who played the male lead, helped a great deal to make this film as successful as it is. They do a fine, straightforward job with no self-conscious mugging, and every single thing they do is logical and natural. And all this on 8mm.

There are many who would not consider using 8mm film because they say is it "too small" — or else they say "no detail", or various other unrealistic observations. This picture proves that it is very simple to produce excellent movies with 8mm as well as 16mm.

If Harry Atwood does not go professional after his hitch with the army, we respectfully suggest that he have his head examined, because the "Carabi Incident" is superb.

No elaborate equipment or props were used in making the picture. Says Atwood, "The whole thing was taken with an 8mm. Cine Kodak using a F 1.9 lens. We used a tripod, a fader and simple white letters on a black background, and that's it."

Asked about the actual footage exposed, Atwood replied that although they used a total of six hundred feet, only three hundred feet made up the final picture. This is drastic cutting indeed, for an amateur, but in this instance, very worth while.

★★★



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SUN

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But the resulting shot was dark, dramatic, and had a pearly quality not usually captured on film. Some of the high-lights on the faces of the actors consisted of three shades of grey-white tones, and this produced a very plastic effect.

Mellor says that he uses Plux X film inside, and Background Pan, outside. Lenses vary from 25, 35, with 40 used mostly, in this picture. Processing is purely mechanical and contrary to popular opinion, some footage does not get special processing. Everything is developed th esame; time and temperature, as required for the film.

We asked him about lighting a two-shot where a dark male actor appears, with a fair skinned woman. Obviously both faces will need more or less light, so how about exposure? Should the cameraman expose for the darker or the lighter individual?

"Light both individually. In other words, have a light for each actor. Then fill in. Take your reading and if too much light is reflected from the lighter face, place a gauze screen in front of the light for that individual, and balance the exposure that way."

And that is what he had to do with Miss Taylor whose skin is quite fair, and Clift who is rather dark.

"Don't ever use a spot light without a yellow gelatin filter in front of the light," says Mellor. The Y-1 gelatin will cut the blue in the spot and produce a better effect. This is especially advisable when using incandescent floods with spotlights. If no filter is used, then faces will go dark and seem to have an ortho-effect."

Asked about the toughest shot in the picture, Mellor said:

"We had one shot where a group of people run down to a dock, jump into a speed boat and dash out into the lake. The camera pans back to the dock, to a small portable radio which stands there blaring a news report. The problem here is to switch from a brightly-lit lake, sparkling in the sunlight, to a small object, (the radio) in semi-shade. We simply had to change the exposure as we shot the footage. We used the lens at F 6.3 for the lake shot, and cut it down to F12, for the radio."

It's as simple as that.

His advice to amateurs? Simply this:

"Keep the camera still, and take footage that shows plenty of action. Tell a story, and watch your exposure. That covers plenty of territory and it took years to learn that for myself—but once you have it—there's nothing to it. Learn the technique—then forget it and make pictures."

SHAME ON HOME MOVIES TECHNICAL EDITOR

In the August issue of HOME MOVIES, the technical review of 20th-Century Fox "The Frogmen" ran in part, as follows:

". . . a revolutionary underwater camera known as the Aquaflex was used for the first time by Hollywood cinematographers . . . only two of the *secret Navy-developed cameras exist* — Uncle Sam owns one and 20th-Century Fox the other."

According to information received from Mr. J. Rimey, the French commercial Attache, this is not correct. We quote Mr. Rimey, in part:

". . . camera was developed and built, *not by the American Navy,* but by the French firm, 'Ets. Cinematographiques ECLAIR,' 12 Rue Gaillon, Paris. One of the cameras was sold to the U. S. Navy and the other to 20th-Century Fox."

HOME MOVIES regrets the erroneous statement. The information was accepted as fact when received in a publicity release from 20th-Century Fox.

HOLLYWOOD

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But with a background of thirty years in the motion picture business Charles Clarke knew what to do. He said:

"I try to achieve a third dimensional effect whenever I can, by utilizing advancing and receding planes. In other words, the cool colors will recede, while the warm ones advance. With that in mind I try to spot the various tones in order of their importance and the required impact."

"But what about this barren scene in tones of just blue and grey?" we asked.

Replied Clarke, "See that small fire there, near the tree—well, that one bit of flame brightens up the whole thing—makes an accent without detracting from other things in this very passive shot."

Sure enough, that is the way it looked.

The scene was shot in daylight, with two large 25,000 spots as the only supplementary lighting used. The light, of course, was 6,000 K to match the color temperature of the sunlight.

"Later in the day, when the color temperature changes, we slip a Y-1 filter on the light," he added. "This matches the sun and our colors are true and not distorted."

Part of the set used for this particular bit of action was only a hundred yards square, and not easy to shoot because the feeling of drifting smoke had to be constant during the few sequences made.

Smoke rockets on long sticks were ignited to produce a yellowish smoke. Surrounding the set were property men with small frying pans in each hand. Each pan contained burning coke, and when this was sprinkled with rosin*, a brilliant bluish smoke rose from the frying pans and over the set. The whole thing, blown by directed wind machines, completed the mood.

Exposure was 1/50th second, with the lens stopped down to F 6.8. Prevailing light read 600 ft. candles.

Rules are made to be broken, it is said, and Charles Clarke will go along with that too, because he certainly broke one hard and fast rule in "Red Skies of Montana." He used daylight film for night shots, and exposed for the silhouetted figures only. This gave him a very red effect—and since this is a story about fire-fighting, he feels that breaking the rules was justified if the total effect can be dramatized.

As we left the set a few madmen standing on high ladders, were tossing burning embers into the path of the wind machines; others were lighting caches of gasoline.

But one thing was very certain. Anyone stepping into the burning set would have been fried in a few minutes—and this isn't Hollywood hokum.

* obanium gum

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quences connected by a natural link, the bait can. See above photos.

Sometimes in editing films it is possible to arrange scenes with a natural transition or perhaps an extra shot or two could be made especially for the time shift with good effect. For example, it is desired to connect a few circus shots to a Family Album reel. The circus film is rather short and consists mainly of Junior and his friend walking about the Midway eating ice cream and popcorn, together with a few more miscellaneous shots. Not enough for a full reel on the circus but you want it on the Album reel no matter what. The Album reel shows the usual stuff—kids playing in the yard, on the swing, baseball and on their bikes. After some thought here's the link. Junior and his pal are riding their bikes, as in the Album reel, stop and seem to be looking at something. A circus poster or billboard is now shown—and that's what they see. From there it is an easy change-over to the circus sequence. Again in one sense the main connecting shot here, the signboard. might be classed as a title, but the fact that the boys were seen looking at the sign and being brought in the story naturally, makes it a transitional shot in itself. The same idea may possibly be worked out to introduce other short sequences such as football and other events.

Sometimes close-ups of clouds or smoke can be used as a sequence link. Both are fairly well known, may be "old stuff" and limited in its use, but still are good where they can be fitted in occasionally. Clouds can be used in scenics once in awhile by panning up to them from the first scene, shifting to other clouds and then panning down to th enew scene. Smoke close-ups, blacking out a scene, might well fit in a film on transportation, for example, the switch from a train, (locomotive) to a boat and its smokestack.

For that golf game movie, after the opening scenes of Dad getting ready, the final shot could be his hand leaving the doorknob as the door is being closed. A car door could be the subject instead. With either a direct cut or dissolve, if you can make one, the next shot is a close-up of his hand teeing up the ball. Time is thus smoothly jumped from home to golf course.

Differing somewhat but yet closely connected in nature and effect in bridging time and space is the symbolic shot or shots that really take the place of a title. Although very obvious and probably used more often than any other type of shot to indicate passage of time, are clock close-ups. Even so,

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they are still good where they fit the film story, unless you can think of something else.

For example in a family album picture, getting the kids ready for bed, the alarm clock (usually associated with going to bed and getting up) fits in fine. (See photos). In other films perhaps the clock in the church tower or bank building may better carry the story along. Sometimes just a clock pendulum busily swinging away can be used where a direct time element is not concerned.

Somewhat less obvious time indicating shots are sunrise and sunset scenes. As most people can't tell a sunset from a sunrise as seen on the screen, a sunset can be more conveniently made and used as a morning scene. Used in a vacation picture, the dawn of a new fishing day can be further symbolized with the additional shot of your fishing partner coming out of the cabin door and yawning, followed by the usual activities associated with going fishing. There is no need for a lengthy "Early morning finds us . . . etc." type of title.

Dinner time at the vacation spot or on a farm may well be announced by a close-up of the dinner bell being rung.

Other time-tried time-passage indicators suggested are: the burned down cigarette, dirty dishes in the sink, the turkey "skeleton," the early morning rooster (a good shot if you can get it) or perhaps a close-up of a canoe paddle in action. What could be better in a Christmas film than to show the floor covered with torn wrappings, strings and tags to show time has passed since the kids made their first rush for the tree and presents.

For that hike in the sand dunes use close-ups of feet pushing along in the sand and hands "wiping weary brows" to indicate the time spent in the tough going up to High Point.

Wheels also can be used as a space jumper in amateur films. Close-ups of car wheels spinning a few seconds and leaving the scene has no doubt been used many times before by many filmers ,but it is still good in car travel films when used with sign posts and road markers as extra identifying symboys of passing time from place to place. Perhaps a short montage could be used—two second shots or so each, of people getting in the car feet only, closing the door, hands on steering wheel or shift lever, wheels turning, etc.

Boat travel—the same way—by getting two or three shots of the wash and wake in the water to splice in later to indicate "from here to there." Na-

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turally your audience expects the boat to move to get one from place to place, but a shot showing embarking and then a quick cut to disembarking and the like is usually too abrupt and a few symbolic movement shots together with other boat scenes help to bridge the time more smoothly.

Seasonal changes are often shown in professional films by pages of a calendar falling, snow falling outside a window, spring rains, and rustling and whirling fall leaves. Many times these can be used symbolically in amateur films. People are often introduced by the telephone or photographs which can be duplicated by the home movie maker using a family album, or single picture.

Home movie making is fun—done for our personal enjoyment. We get a kick from making titles and using fades, dissolves and other mechanical tricks to bridge time and space and they are hard to beat. But for that little extra touch, these movie transitions will do a lot towards adding interest and variety to our films. As most of us do our simple little movie making "on the cuff" it's fun to look for symbolic shots as we go along filming that can be used as movie bridges.

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1951

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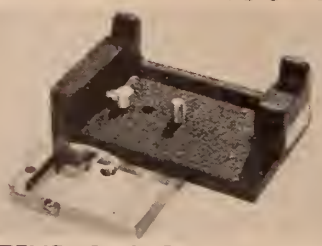
RULES:

Entries limited to 8mm and 16mm films made by amateurs.

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Each reel can must bear name of entrant ,address and class entered.

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Skibo Productions, 165 W. 46th St., New York 19.

ACTIVE GROUP THERAPY Sound, 50 min.. b&w. Sale, rental. Produced by Jewish Board of Guardians.

Restricted audiences in fields of medicine, psychiatry, correctional institutions, social services and guidance.

Group therapy of maladjusted and socially retarded boys, 10 and 11 years old. Program of the Jewish Board of Guardians is first detailed: how youngsters are accepted, studied, and placed in classes planned for best therapy of individual. Group selected, and each boy introduced and described as to personality faults, camera proceeds to record treatment of the group under instruction of therapist. Camera is hidden, the boys completely unaware of it, so totally uninhibited. The group of 10 is selected as to permit transmission of strong points of one to strengthen failings of another. We follow the boys through the course of 65 weekly two-hour classes. At this point, although training is not complete, the result is quite amazing, even to the nonprofessional viewer.

Perhaps the only picture of this specific application, film should prove most useful in its given field. Narrative appears spontaneous but is most comprehensive as it studies rehabilitation of the various maladjusted personalities: hyperactivity, effeminacy, extreme shyness, etc. Pictorial qualities, although hindered by circumstances of filming, are adequate and well-edited.

Communications Materials Center, Columbia University Press, 413 W. 117th St., New York 27.

COVEYS AND SINGLES Sound, 21 min., color. Sale. Produced for Virginia Commission of Game and Inland Fisheries.

All age groups for schools, clubs, libraries, general audiences, and natural resource conservation agencies.

Intimate studies of the quail, top southern game bird. its habits, and hunting it with dogs for sport. The hunt takes viewer to varied topographical sections of Virginia to detail the habitats of quail, its life cycle, and acclimatization to different woodland environs. Conservation practices are discribed, th equail paralleled to a farm crop as product of the land. and shows how abundance of game may be produced by "conservation farming." Incorporated in study is use of field trial champion pointers and setters.

Virginia Commission of Game and Inland Fisheries, 7 N. 2nd St., Richmond, Va.

CHEST

• Continued from Page 302

in news-reel fashion and could be narrated verbally by the person showing the picture.

In the average American city the Community Chest is usually made up of the following agencies: Boy Scouts, a home for children from broken homes, Camp Fire Girls. Family Welfare Bureau (concerned mainly with counseling for family problems and placement of children and to only a minor degree with financial aid), a hospital or clinic, Visiting Nurse Service, Girl Scouts, a community center, child guidance clinic, society for crippled children or for other handicapped children and adults. Salvation Army, day nursey. Y.M.C.A.. Y.W.C.A. and a volunteer bureau to recruit volunteers for all of the agencies mentioned.

As you may imagine, the opportunities to take eye-catching and emotionally appealing shots, mostly of children, in such agencies are endless.

To illustrate that this can be done, I want to mention what an amateur photographer is contributing in Glendale, California. Mr. Harold Ambrosch is the proprietor of a small but active film library. In his spare time he not only takes 16mm picture of Red Feather activities but also shows the pictures with his own projector to club groups and at meetings of employees in industrial plants and retail stores.

Last fall a Community Chest film made for Los Angeles was shown by Mr. Ambrosch and other volunteers to several thousand viewers in Glendale. A survey revealed that in every plant and store where it was shown the employees gave more than ever before to th Red Feather campaign!

During the past few months Mr. Ambrosch has been filming scenes of the local Chest agencies, following a simple script which emphasizes the point that the Red Feather services are vitally important for our children, accomplishing much to supplement the work of our churches, schools and the home. A local radio announcer, Allin

• Continued on next page



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CHEST

• Continued from Page 302

Slate, is contributing the narration without charge.

Amateur movie-makers, working as individuals, or as members of amateur movie clubs, would contribute greatly to the future of the children of their communities and to the strength of their communities if they would volunteer to make this kind of moving picture for their own Community Chests.

Those who give their time as volunteers to Community Chests and the Red Feather services which make it up sincerely believe that the strength of America lies in its voluntary associations for the common good. Amateur movie-makers can vividly portray how well these organizations work together toward that objective, and thus have an important part in advancing their cause.

One final suggestion—because your skill may not be known to those in this field—please step forward and make the initial offer to take the pictures so that the project will get under way soon! Scenes should be taken during the summer so that they will be ready for the annual campaigns held during October and November.

VIEWER

• Continued from Page 312

back of the magazine is removed and one end cut off and mounted on M as shown by H. This piece forms an adjustable stop to block the motion of the film advancing claw in such a position that the shutter remains open when the viewer is in use. This provides for continuous viewing rather than through an oscillating or rotating shutter. The camera mechanism will not be harmed by this operation as indeed similar blocking of the shutter generally takes place under normal operation of the camera when the end of the film is reached in the magazine.

The two shafts which hold the film hubs are removed from the magazine and discarded.

Four studs are next made from 3/16" brass rod as shown in Fig. 2h and are mounted in the magazine by means of 2/56 flat head machine screws, as shown at S in Fig. 1a. These studs hold the magazine together and prevent slippage of the optical system.

The optical system consists of two main elements. The magnifying lens G and the Dove Prism P. The lens is a simple double-convex type. 1" to 1¼ in diameter with a focal length" of 1½" or 1¾", thus giving a magnification of 5 to 6 diameters. The lens

• Continued on next page

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VIEWER

is ground or cut to the dimensions shown in Fig. 1d. Your local optician can do this for you, or it may be accomplished by means of a small grindstone running at 300 to 500 r.p.m. in a water bath, taking care not to scratch the lens surfaces.

The Dove Prism P, has the property of inverting an image when looking through the long axis and thus erects the inverted image which appears on the ground-glass. This is a distinct advantage in the composition of your picture area. Both of these elements may be obtained from the Edmund Salvage Co., in Barrington, N. J. The Prism is Stock No. 3029, while any one of several lenses which they can supply will be satisfactory.

The optical system support is made from cardboard, such as found on the back of writing tablets, and pieces are cut as shown at A and A1 for the two main sides. Strips are cut as shown at B. C, D, E and F and glued in place on the side pieces to hold the prism and lens in correct alignment. The exact position of these pieces must be determined experimentally as there may be some difference in the focal length of the lens actually used. The prism position will not vary from that shown in Fig. 1a, one edge of the prism just touching the back of the magazine.

The final step is to drill a ½" hole in the back of the magazine in such a position that the eye can look straight through the prism and lens to the ground-glass screen. This hole may be left "as is" or a ½" rubber grommet N may be cemented on, to give it a finished appearance.

The photographs Fig. 3 and 4 show the component parts and the assembled Viewer respectively.

See the October issue of HOME MOVIES for details of the Eastman Kodak Magazine Viewer.

CLUBS

• Continued from Page 297

cial bulletin of the Aukland, "8" Movie Club reports in their current issue that the annual competition results have been computed, as follows:

"His First Shave", S. G. Johnson 67⅓ marks (1st); "Seasonal Activities, R. N. Allport, 62 marks (2nd).

Colour Class—"Loss of the Huia", C. W. Hawkins, 76 marks (1st); "Albert's Ambition, R. N. Allport 69⅓ marks (2nd); "On Holiday", Mrs. K. D. Reynolds, 66⅓ marks (3rd); "Long Water", P. B. Sutcliffe, 60 marks; "Taniwha Springs", Mrs. N. Thorne, 57⅓ marks; "Auckland's 111th Anniversary Carnival", R. N. Allport, 54⅓ marks: "Waikato Wonders", R. N. Allport, 54 marks: "Aucklland's Birthday", H. R. Gilmour, 52⅔ marks; "Growth of a Vintage", E. B. Ellerm, 46⅓ marks.

Novice Class—"On Holiday", Mrs. K. D. Reynolds, 66⅔ marks (1st); "Taniwha Springs", Mrs. N. Thorne, 57⅓ marks.

Mrs. A. L. Reynolds Memorial Cup—For the best family film (Monochrome or Colour). "Albert's Ambition", R. N. Allport, 69⅓ marks (1st); "Christmas, 1949" H. R. Gilmour, 51⅓ marks.

The Kodak Cup—For the highest marked film in the Annual Competitions. "Loss of the Huia", C. W. Hawkins, 76 marks colour.

The Thorne Cup—For the best 50 ft. Uncut Film. "His First Shave", S. G. Johnson, 74 marks.

Mr. Unmack of the Westwood Movie Club, San Francisco, a recent visitor to New Zealand is prevailing upon his club to film the script of "Sauce for the Goose," written in New Zealand.

MELBOURNE, AUSTRALIA. The Victorian Movie Makers advise that a special screening of 8mm Kodachrome and monochrome was held last month. "Reward for Valour", by John Morrison was shown, after which Mr. Gif. Wyatt spoke on "The Printing and Processing of 16mm Sound Films."

LOS ANGELES. The Los Angeles Cinema Club report the following from their August meeting:

"Photographing the Tropics," a thirty-minute lecture on photo conditions in the Southern Hemisphere was given by Ted Phillips. "Yosemite" 16mm color, music, by Harold K. Folsom was shown at the meeting. "Mexico Land of Colorful Contrasts" 116mm color, sound. by Harold L. Thompson and "Mountains of Southern California," 35mm slides.

The secretary advises that the first meeting in September will be held on the 10th.

ATTENTION ALL MOVIE CLUBS. EXCHANGE FILMS.

Movie Clubs, or members of movie clubs who wish to exchange films with other amateurs may send a brief description of their film, stating size, sound or silent, and advising what kind of film is required for exchange viewing. HOME *MOVIES* will print a special column of available films, and members can contact each other through these columns. If amateurs will confine themselves to no more than seven lines of copy, HOME MOVIES would be able to print more items and serve more filmers. Address the Exchange Editor, Home Movies Magazine, 6047 Hollywood Blvd., Hollywood 28, California.

what others are shooting

Readers are invited to send their lms for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

★★★

HI MAC! by Erma Niedermeyer — 400 feet, 16mm Kodachrome.

If you want to tell 'em about your vacation give it to 'em slow and easy; make it funny and you can't miss. And that's exactly what Erma Niedermeyer does, when she made this picture to record her vacation in Canada.

In essence here is the story. Erma takes a trip to Canada, sees the Toronto exhibition, buys pottery, sees Niagara and that's all—excepting for the presentation, which makes the film.

The first shot opens with Erma's husband calling a friend on the phone, the action beginning with this punch line:

"Would you like to hear about our vacation?"

The friend at the other end of the phone is trapped of course, but the obvious answer is "yes".

As Erma's husband talks about the trip, the phone duet is faded out and shots of the actual trip are cut into the movie. We see the Toronto exhibition with the perpetual Royal Mounted Police; ladies' fashions at the fair; a display of jewelry, and various aspects of Canadian life unlike our own. Then the film abruptly cuts back to Erma's husband and his friend at the other end of the wire.

By this time, the patient friend has begun to pare his nails, but our hero keeps talking. Fade out again and more shots of Niagara Falls.

Another cut-back to the phone duet, and this time, the friend at the other end of the wire has gently placed the phone on a table and is leisurely reading a magazine.

As the story of the trip unfolds we have more cut backs to the friend who finally falls asleep and Erma's husband is practically talking to himself.

Our friend's wife, at this point tip toes into the room, sees the phone unattended and replaces it on the hook.

Erma's husband, nothing daunted, calls his friend again and continues with the story.

And so it goes until the complete Niedermeyer vacation epic has been told.

The last scenes record all the things purchased on the trip and the picture ends with plenty of humor and no one is bored. The picture was fun to look at and the story of the vacation trip was administered painlessly and pleasantly.

Titles, excellent. Cutting very good. Exposure, exactly right.

★★ **"GINGERBREAD CASTLE"** — 16mm Kodachrome, 300 feet, by Charles Benjamin, Brooklyn, N. Y.

This film is similar to the kind of thing where inanimate objects are photographed in such a way that a story is told, merely by the judicious use of camera angles—and informative titles, of course.

The film concerns the actual Gingerbread Castle in Hamburg, New Jersey which contains reproductions in statuette form, of all the fairy tale characters so familiar to children all over the world.

Photography is good, with the titles really sharp and to the point. Lighting is excellent, especially night scenes which were shot with Type A Kodachrome. Editing could be a little tighter—otherwise a vastly entertaining film for children and grown-ups alike.

★★ **"JUNE WEDDING"** — 8mm Kodachrome, 300 feet, by George E. Bowersox, Jr., Salisbury, Pa.

A humorous film record of a wedding taken during the early summer. Exposure a little off in spots, but otherwise all right.

It is suggested that Mr. Bowersox try the use of reflectors—white card, or foil, when using strong side-lighting. Kodachrome does not have much latitude hence too contrasty lighting should be avoided unless the lighting can be balanced.

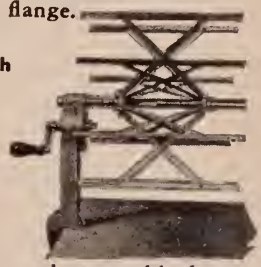
If Mr. Bowersox will edit again, the pace can be stepped up and the tempo improved. The film lags in spots and should be cut, especially at the beginning.



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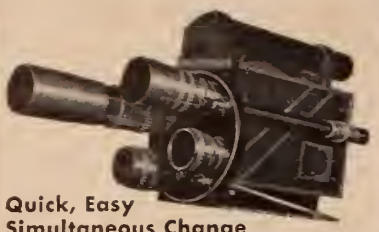
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product news

NEW AURICON "SUPER-1200"

Designed and manufactured in Hollywood by Berndt-Bach, Inc., the new 16mm Auricon "Super-120" sound-on-film Camera combines three separate Finder systems with a completely quiet-running film mechanism. No "blimp" or other soundproof enclsoure is required. Red Signal Lights indicate to the cameraman when the "Super-1200" is "on."

The three finders consist of an instant ground-glass focusing telescope system which looks through the Camera lens and shows the exact frame and focus of the picture being shot with any focal length lens; a studio finder showing a large and brilliant upright image. correct right to left for use with 17mm wide angle up to 2-inch semi-telephoto lenses; and a telephoto finder system which shows a brilliant and magnified image for telephoto lenses up to 12-inch focus with



matching finder objective lenses carried on the "Super-1200" lens turret.

In addition to the three finder systems. th ecamera has 1200 foot film capacity for up to 33 minutes of continuous "talking pictures," and a Variable-Shutter for fades and exposure control. It is sold with a 30-day trial period. money back guarantee, priced at $4315.65 complete (less lenses) to record 16mm "High Fidelity" sound-on-film. For further details and complete price schedule write to Berndt-Bach. Inc., 7377 Beverly Blvd., Los Angeles 36. Calif.

NEW APPROACH TO TITLING

ARTYPE. a new transparent. self-adhesive letter for titling, has just been announced by H. G. Daniels. 621 South Grand Ave., Los Angeles 17, Calif.

Available in single sheets measuring 11"x14", Artype has a flat surface. is non-gummy, and shadowless when fixed to the titling board. Each sheet cotnains complete alphabets which consist of 400 to 800 letters. depending upon the size of the letter. These are all available in black and white. red. blue. green or orange.

Instead of hand-lettering when titles must be made, amateurs may apply Artype for a cleaner title, with one tenth the labor. Guide lines and complete instructions are included in each sheet. For further information write, H. G. Daniels. 621 South Grand Ave., Los Angeles 17, California.

NEW SCREEN

Da-Lite Screen Company introduced their New Improved Hilo Screen at the 1951 NAVA Convention, Sherman Hotel, Chicago.

This new screen is a combination tripod mounted unit with a special device permitting removal of case and fabric for wall and ceiling use. Case may be removed from tripod in 5 seconds and hung from wall or ceiling for immediate projection.

The HILO is available with the famous Da-Lite R "Crystal-Beaded" or Mat White projection surface; patented all-metal Octagon Case with "No-Hub" flat back: screen weight is evenly distributed on wide spreading legs.

Square sizes of 50". 60". and 70" automatically adjust to 37"x50". 45"x 60". and 52"x70". With the HILO it is possible to adjust case to within 8½" to 53¼" from floor depending on size of screen.

Retails $35.25. $46.75 and $54.00.



NEW LENSES

A new high speed 1.5" f/1.9 Super Comat Telephoto lens manufactured by Taylor. Taylor & Hobson and distributed exclusively by Bell & Howell Company. is now available to the users of 8mm motion picture cameras.

With the new lens distant or inaccessible scenes can be brought into focus for sharp. clear 8mm movies. A plane in the sky, a view across the river or a close-up shot without moving close to the subject—all call for a telephoto lens.

CLASSIFIED ADVERTISING

RATES: 10c per word. Minimum ad $2. Add 5c per word for text in capitals.

EQUIPMENT FOR SALE

• ATTENTION: Auricon sound camera, complete with fast F 1.4 one inch F 2.7 2½ inch F 1.5 wide angle lens in turret mount. Camera operates on house current or from your car battery. This ready to go outfit is brand new. Any amateur can operate its simple mechanism. Cost me $1085. Need money, will sacrifice for $800. Bernice Todd, 414 Court Ave. Des Moines, Iowa.

F & B 16MM EQUIPMENT BARGAINS

BELL & HOWELL SPECIALIST, rackover, 400 ft. mag., 12 v. motor, M-H finder, mattebox, 1" f1.5 lens, complete outfit, excellent, reduced to only.....$1795.00
AURICON PRO CM 71, sound camera, parallax finder, N/R ampl., mike, cables, batteries, used .....$ 995.00
FILMO, 70 DA, like new .....$ 225.00
FILMO 70 H, motor, 400 ft. mag., lens, new .....$ 895.00
VICTOR 25, projector, used .....$ 95.00
15mm f2.5 Ektar lens .....$ 62.50
15mm f2.7 EK lens .....$ 39.50
25mm f1.4 Ektar lens .....$ 145.00
76mm f4.5 EK lens .....$ 47.50
114mm f4.5 EK lens .....$ 59.50
4" f4 Dallmeyer lens—A mt. .....$ 42.50
BELL & HOWELL tripod—friction $ 87.50
CINE SPECIAL tripod & case .....$ 42.50
GATOR GRIPS, porcelain sockets & cord .....$ 4.95
COLORTRAN "2000" kit, new, inc. tax .....$ 170.00
DEVELOPING MACHINE, hand drum type, 200 ft. cap. stainless steel, closeout at .....$ 67.50
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GE EXPOSURE meter, used .....$ 9.95

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• REVERE 16mm magazine turret movie camera f/1.9, case, Baia Editor, New. Sacrifice. Aldrich, 208 Rosemont Ave., Ft. Thomas, Ky.

• BASS . . . Chicago, offers a practically new 16mm B&H Specialist, complete with 1" Lumax f/1.9 coated in foc. mt., 17mm Ansix f/2.7 coated in foc. mt., 2" f/3.5 Telate coated in foc. mt., incl. one sync. motor and one wild motor, 2 400 ft. magazines, carrying case, Professional Jr. tripod. List $3100.00. Bass price $2100.00. Write or wire deposit for this grand bargain. BASS CAMERA COMPANY, Dept. H., 179 W. Madison St., Chicago 2, Ill.

• LENSES—999—All guaranteed. Lowest prices. Free list. Buy, trade any lens. BROOKS CAMERAS, Kearney at Maiden Lane, San Francisco 8, California.

• 16MM Sound Recording $6.00 per 100 ft. Also sound pictures taken at home NEARBY ONLY. Write ANTHONY IOVINO, 86-01 Commonwealth Blvd., Bellerose, N.Y.

• H-16 (latest model) BOLEX (brand new condition, run only 700 feet film) with f/2.6 Elgeet 3" lens. f/1.5 coated Wollensak 1" lens, custom Bolex case. $325.50. T. EDWARDS, 10127 Atlantic Ave., South Gate, Calif. Phone: LOgan 6-5155.

FILMS FOR SALE OR RENT

• ALMOST FREE—with your request for Blackhawk's big 24-page catalog of film bargains—ONE brand new film, postpaid. (We select the title)—100' 16mm. sound, 98c; or 100' 16mm silent, 59c; or 50' 8mm., 39c—as a special get acquainted offer. Other typical Blackhawk bargains: New 1-reel, 16mm. sound films, $7.95 (formerly $17.50); new 1-reel 16mm. silents, $2.98 (formerly $8.75); new 1-reel 8mm., $1.89 (formerly $5.50)—all first quality prints in original cartons. Used Panoram 100' 16mm. musicals —$6.89 per dozen. Similar bargains in used features, cartoons, sports, comedeis, musicals, travels. Used sound projectors—Ampros, Bell & Howells, Victors—often available low as $129.95. Bargains in reels, cans, supplies. World's largest stock 16mm. films —over 100,000 prints. Write today for Blackhawk's free catalog and get acquainted offer. Blackhawk Films Inc. "Sixteen's Super Market", 2001 Putnam Building, Davenport, Iowa.

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• UNUSUAL 8-16mm. MOVIES. Sample film 50' 8mm. $1.00; or 16mm. 100' silent $2.00. Color Tru-Art Slides, three samples $1.00. Big catalog, 25c (refundable). NATIONAL FILM SUPPLY, Toledo 9-G, Ohio.

• USED and new Castle films, 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC., 14 Storrs Ave., Braintree 84, Mass.

• 16MM. COLOR motion pictures of Hawaii and Samoa available in sound or silent. CINE-PIC HAWAII, 1837 Fort St., Honolulu, Hwaii.

• KODACHROME original of beautiful, inspiring WASHINGTON, D.C., filmed to your order, or our production, 50 ft. 8mm. $9.00. WASHINGTON COLOR ORIGINALS, 1800 19th St., N.W., Washington, D.C.

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• HOLLYWOOD PRODUCER now releasing exceptional 8-16mm. film of Cailfornia beauties! Free catalog MOVIE LABORATORIES, 1647 Silverlake Blvd., Los Angeles 26, Calif.

• BARGAINS: 16mm. sound film; 8mm. film; equipment; bulk film, etc. lists. LINDEN MOVIE SERVICE, P. O. Box 24, LInden, N. J.

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• Emil Jannings in "Fortune's Fool", 7 rels. 8mm.-16mm. Others. Movie Classics, 6721 Walnut Ave., Merchantville 8, N. J.

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• TIRED of looking at your present films? EXCHANGE THEM! 8mm. 50c each, 16mm. silent, 75c, 16mm. sound, $1.00 postpaid. Only films in good condition accepted. PACIFIC FILM SERVICE, Box 644, Fresno, Calif.

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• $200.00 to $250.00 Cash for used CINE-KODAK SPECIAL, with or without lens. Ship parcel post. Upon examination, if satisfactory we will forward money order or certified check within one day. If not accepted will return parcel post. Ship or write, ANDREW'S FIXTURE COMPANY, Corner 15th & A Street, Tacoma, Wash.

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• TITLES! Beautiful, professoinal quality, custom made motion background, Kodachrome, budget titles—for list price film plus small set-up charge ! ! ! Write for details. PERRIN PICTURES, Inc., 1032 N. 6th St., Milwaukee 3, Wisc.

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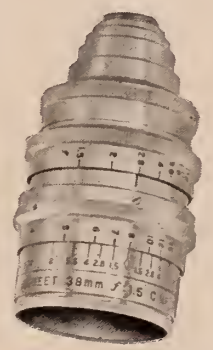


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• ALPHABETS Quick-stick letters 120, $1.80 up. Send check or C.O.D., Booklet. PROSPECT PRODUCTS, 9 Cary, Mt. Vernon, New York.

• TITLING is made easy with the book, How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.

• CUSTOM TITLES 8mm., 16mm., silent, 35mm. slide. Printed cards. No stock titles. HOWARD CUPPLES, 924 School St., Corapolis, Penna.

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• ATTENTION MOVIE MAKERS: ELITE Custom Titling Service is now offering you a generous assortment of "END" titles (8mm.) in Kodachrome, each one with a colorful, attractive art background, all for only One Dollar. Each one of these beautiful titles is done with both fade in and fade out in different styles. 16mm. Kodachrome titles are also available for $1.50 for the complete assortment. These titles are of more than sufficient length in both 8 and 16mm., to satisfy the most critical amateur. If you are not already on our mailing list a catalogue will be sent also. Write ELITE, Box 526H, Minneapolis, Minn.

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MISCELLANEOUS

• "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, Calif.
• FREE BOOKLET — Make better home movies—PROSPECT PROD. CO., 9 Crary Ave., Mount Vernon, N. Y.

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• GORGEOUS oirls 2x2 Kodachrome 5, $2; 10, $4; 15, $6. 35mm. Transparencies B. W. unmounted—15 for $1; 35—$2; 60—$3. 35mm. Negatives—10 for $1; 25, $2; 45, $3. 2¼x3¼ Negatives $1 each. 5 for $4. 3¼x5½ Photos—10 for $1; 25, $2; 60, $4. Fine Arts Film Co., Box 2084, San Antonio 6, Tex. C.O.D. Accepted Minimum $3.

• NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eioht $1.95. Sample and list 25c. SLIDES, Box 206, La Habra, Calif.

• CARLSBAD CAVERNS—More new Interior Color Slides added. Sample 50c—New Illustrated Catalooue with Text 15c. "TEX" HELM, DEPT. HMICS, Carlsbad, N. Mex.

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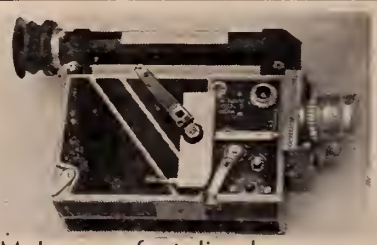
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Script Ideas for Timely Titles



THE END. More ideas for imaginative closings to your home movies. To close a semi-serious film, perhaps with the one you titled "My Boy", you could use a shot of a little boy walking down a sunlit country road, his dog trailing behind him. In a more humorous vein, one could use a fast long shot of a train and then a close-up of the caboose with "The End" painted in across the back. Perhaps, if you are lucky you might get a trainman or a hobo to wave to the camera as the train slowly chugs out of sight. Going back to a more sober theme, one could finish such a film with a shot of a candle being blown out, or if it can be managed, the candle may be shown slowly guttering out of its own accord.



VACATION TOASTS. If you're research minded, go down to your public library and try to find toasts that are pertinent to the various holidays we celebrate and if there are any that one might apply tongue-in-cheek to the annual two weeks' vacation, by all means get them down. You can start off each sequence by titling the tradition behind the toast and then interpreting it as seen in your own experience. With imagination this could be a very entertaining film.



NEWS AND VIEWS—If you are connected with any group in your community such as a Parent-Teachers group, Chamber of Commerce or a Community Club, take a flyer at making a regular news film of your locality. Then show it once a month at the meetings. It could be in a serious vein—showing the need for a new children's playground, for example, by picturing the conditions under which the children play, the hazards involved, various possible sites for the playground, etc. Or it could be done in a semi-humorous manner—a sequence showing Mr. Jones' struggle to save a newly seeded lawn from the neighborhood dogs. Of course ,there are always weddings and graduations. seasonal activities, and sports events to fill out your neighborhood newsreel. If you have the time to devote to it, this is something that should be eagerly received in any community.



MY BOY. Start as soon as possible to record the growth and progress of your children. For example their first bicycle and the wobbly efforts to ride it. And the final triumph of riding no hands past mother who doesn't know whether to be proud or horrified. If you are recording the story of your son's life, as the title suggests, it may take a little more effort on your part, since boys are less inclined to take kindly to "having their picture taken" than your daughters. But with patience and imagination and by allowing him to take some footage on his own, you should be able to preserve the best of the wonderful growing-up years till the time when "Your Boy" becomes a man.



SIX YEARS OLD. Here's where you record all those important firsts in the life of a six-year-old man about town. His first trip to the barber by himself, (anyway, almost by himself). The party at which he plays the charming (we hope) host. Be sure to invite that special little charmer and if they can be persuaded you might wind up the film with his first kiss. Or else just one more shot, taken that night, a peaked six-year-old surrounded by his presents and suffering from an over-estimated appetite.



MY FILM DIARY. On your next trip the natural thing to do of course is to make a film diary (that you may enjoy over and over again) of the highlights of your trip. Then again, you might keep a regular dairy on film just as you would on paper, which would involve more constant effort but which would be doubly rewarding when viewed in retrospect.. Properly edited it could be just as entertaining for others even though they were not closely connected to the events which naturally would have special meaning for you.



Gene and Charlie Jones, NBC-TV's famous twin team, examine one of their Bell & Howell "70" cameras in a Korean forward area.

NBC's newsreel men prove B&H cameras under fire

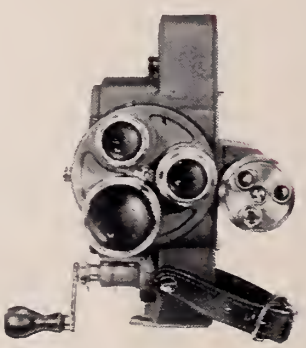
In the thick of the Korean action from the very beginning, the Jones Brothers have sent NBC-TV some of the finest War pictures ever filmed, including many exclusives. These movies were filmed under exceedingly tough and dangerous conditions. In fact, when Gene Jones was wounded in the chest at the Inchon invasion, he had to inch his way back to the beachhead through hundreds of yards of severe fire . . . protecting the precious film in his B&H "70" for NBC-TV *News Caravan* viewers.

Here's what the Jones Twins say about their Bell & Howell Cameras in a letter to Robert McCormick of NBC: ". . . We try to ship or shoot 500 feet per day. The Bell & Howell is a rugged little camera. Both of ours have been damaged in combat . . . but we've managed to have them repaired by Signal Corps people."

Features of the New B&H 70-DL

3-Lens Turret Head for instant lens change; *Critical Focuser* permits precise focusing through the lens; *Viewfinder Turret* rotates positive viewfinder objectives to match lenses on lens turret; *Powerful Spring Motor* operates 22 feet of film on one winding . . . maintains speed accurately throughout film run; *Hand Crank* for short double exposures, other trick effects and unlimited film run; *7 Film Speeds* include 8, 12, 16 (normal), 24 (sound), 32, 48 and 64 (true slow motion) frames per second; *Film Plane Mark* for accurate focusing measurement; *Parallax Adjustment* corrects from infinity to 3 feet; *Eyepiece* focuses for individual sight variations . . . increases illumination to the eye up to 600%. Complete with 1" f 1.9 lens only, $369.95.

Price subject to change without notice



You buy for life when you buy

The Bell & Howell "70" camera is indeed a "rugged" camera. But that isn't the only reason why it is the favorite of professionals and ambitious amateurs. This camera is designed to make the highest quality movies, yet can be carried anywhere . . . either hand held or set up in a matter of seconds to shoot under the most adverse conditions.

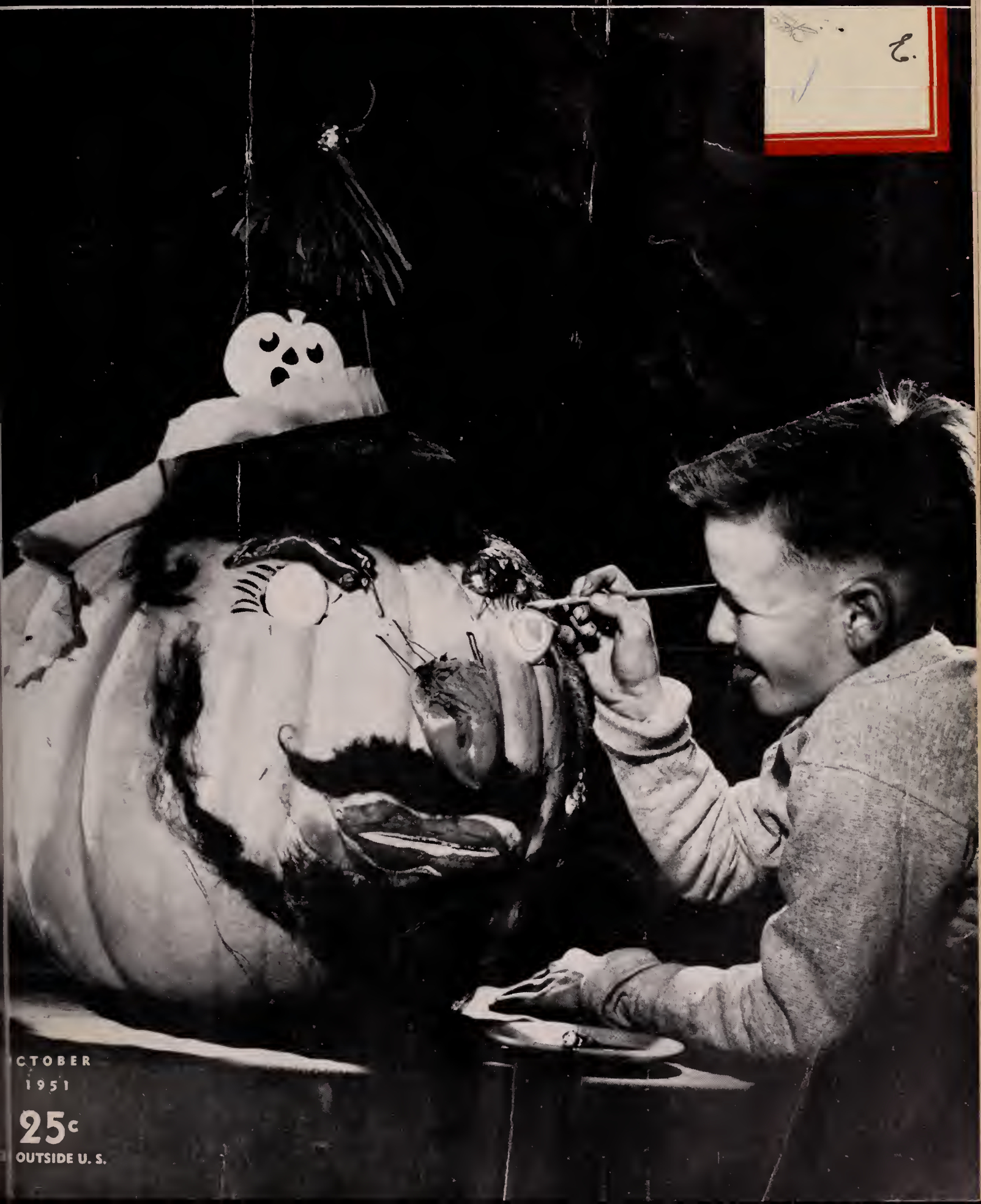
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Home Movies

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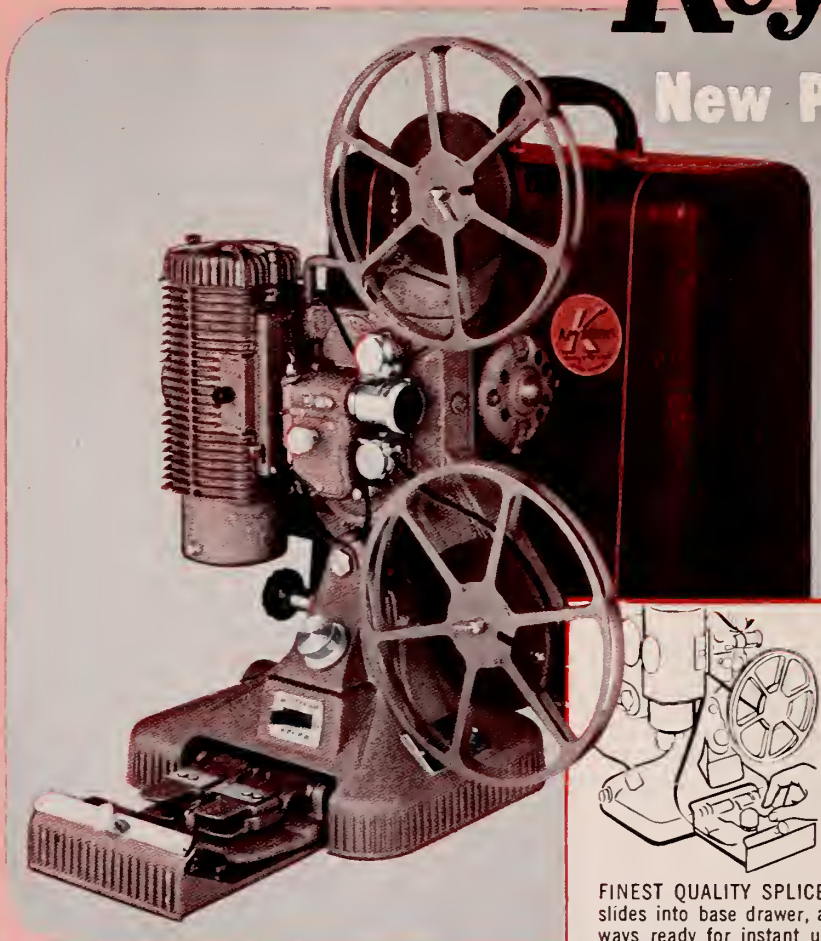
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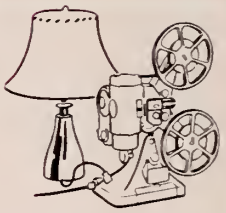
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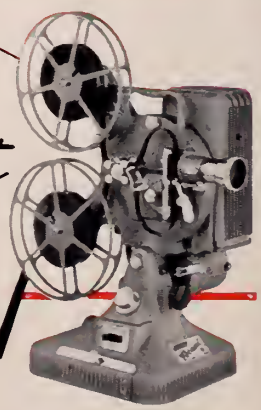
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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

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"cine short cuts"

A SECOND developer for reversal processing which eliminates the necessity for flashing is as follows:
Stannous Chloride.....½ oz.
Water .....1 gal.

* *

COLOR TITLES, whether printed drawn, or painted, in color, can be photographed in sunlight. Thus daylight color film can be used.

* *

IF THE background is not the primary feature of a shot, it could be simple and plain in order not to detract from the main subject.

* *

WHEN SEPIA toning a title, place the film in a dilute developer for a very short period after bleaching and before toning; this will make a more effective color.

* *

IN REVERSAL processing a permanganate bleach will remove the antihalation backing, but this is not the case using bichromate bleach with some makes of film; use 2 drams of ammonia in a quart of water to remove the backing.

* *

A formula to make ink for writing on celluloid, which will not spread or flake off is as follows:
(a) Dissolve 10 gns. Ferric Chloride in 25 c. c. Acetone.
(b) Dissolve 15 gns. Tannic Acid in 75 c. c. Acetone.
Mix (a) and (b) together and use with a clean pen.

* *

A SMALL syringe is a handy gadget for blowing dust from lens surfaces and from the gate and working parts of a camera or projector.

* *

A WHITE window blind, such as those obtainable in the so-called dime stores, makes an ideal screen for showing small pictures where quarters are cramped and only a short throw is obtainable. A beaded screen is usually too bright for small pictures.

* *

KEEP FILMS pliable by running your old ones through the projector occasionally, whether you wish to show them or not.

* *

KEEP A LIST handy of the odd shots required to fill in gaps in previous reels. These shots can then be taken on the extra few feet at the end of a reel, which are frequently wasted by shooting any old thing just to get the reel away for processing.

CLUB NEWS

BROOKLYN AMATEUR CINE CLUB, Brooklyn, N. Y., announce new oficers and board of directors as follows: Bert Seckendorf, president; Earl Kaylor, vice president; Mrs. Eugene E. Adams, secretary and Irving Flaumenshaft, treasurer. The board of directors elected for this term were:

Eugene E. Adams, Charles H. Benjamin, Samuel B. Charmatz, Francis S. Sinclair Herbert Erles, Samuel R. Fass, Russell F. Rathbone.

CHRIST CHURCH, NEW ZEALAND. Christ Church Movie Club writes that prize winning films collected by "Amateur Cine World," of England will be handled in New Zealand by this organization. A reprint of "The A.B.C. of Movie Making" was read with modest, down-cast eyes, by the staff of HOME MOVIES magazine. The reprint appeared in the "Movie Club" magazine, publication of the Christ Church Movie Club.

A lecture and demonstration on artificial lighting was given by T. Fleming, using simple lighting units possessed by most movie amateurs. The effects of many lighting set-ups were demonstrated. Owen Hills talked on the problems of recording a sound commentary for synchronized recording with his films.

LONG BEACH, CALIF. Films shown. "The Corriganville Story", a synchro-sound picture by George Cushman who's articles on sound have recently been completed in HOME MOVIES. "Vacation 1951" by Norman Martin — 16mm and a first attept. "This Land of Ours," by Fred Barber. "Four Seasons in Yosemite", 16mm Kodachrome by Dr. Wildman, and "The Story of Blue Boy," Jack Heltowski Productions—an ex amateur turned professional.

LOS ANGELES CINEMA CLUB, Los Angeles. With the premise that selection of proper shots and angles, while shooting, in order to simplify future editing, a lively discussion was evolved at the last meeting. Dr. Harold Thompson, Ted Phillips and Herbert F. Sturdy headed the panel. FILMS SHOWN. "Brittany"—a travelog by Mrs. Mildred Zimmerman. "Idyllwild" filmed by the members of the club, edited by Jim Mitchell and cut by Alice Hoffman. "Acapulco — Mexican Riviera" by Harold Ramser.

PETULMA CINEMA CLUB, Petulma, Calif., held their second slide competition meeting on September 25th. This month the ladies of the Cinema Club will present their own movies for showing.

• See "CLUBS" on Page 256

AURICON

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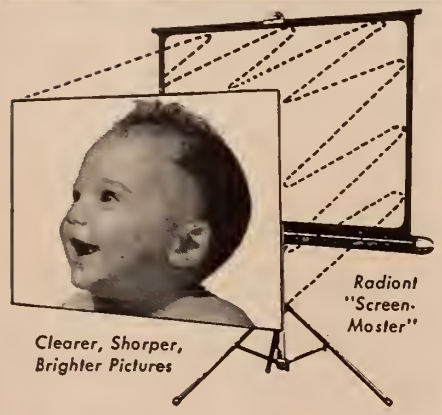
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HOLLYWOOD PRO'S at work

Technical Highlights in Current Hollywood Films of Interest to the Serious Amateur . . .

By JAMES RANDOLPH

Home Movies Technical Editor

WHEN WORLD COLLIDE

Cameraman, John F. Seitz, A.S.C. Editor, Arthur Schmidt. Special effects Gordon Jennings, A.S.C. and process photography Faricot Edouart, A.S.C. Music, Leith Stevens. Sound, Walter Oberst. Producer. George Pal and directed by Rudolph Mate. A Paramount Picture.

This is the story of the end of the world and the 43 lucky people who escape, by rocket, to begin a new world on the planet "Zyra." One third of the picture had to be made in the special effects department and some of the toughest problems concerned the City of New York, completely flooded; the actual upheaval when the world ends, and the take-off of a rocket.



New York flooded.



Rocket takes off for a new world.

This picture is an astounding story, made believabl ethrough detailed research and diligent application of the many available facts known about astronomy. Better yet, it abounds with scores of special effects never before packed in so thoroughly, in one picture.

Used with great impact, are several scenes which were shot in black-and-white, and spliced into the film, which is in Technicolor. The change of mood is created instantly and forcefully by this method.

I'LL SEE YOU IN MY DREAMS

Cameraman Ted McCord, Directed by Michael Curtiz; Editor, Owen Marks. Music, Ray Heindorf, Sound O. Garretson. Starring, Doris Day, Danny Thomas, Frank Lovejoy and Patrice Wymore. Stillman Bud Graybill. A Warner Bros. Picture.

The publicity flacks say that "Hollywood pictures are better than ever." And they are too. But there is one basic reason for this—the technical excellence which is not even considered consciously when a picture is being made—but it's there all the same.

No matter how dull the story—the men behind the camera, the electricians. and the assistants, always come up with a perfect shot and strive to improve their technique whenever they can.



Graybill
The simple sequence shot on this set took 3 hours to make.



Graybill
Cameraman Ted McCord, at left, gets ready to shoot.

On the set of this picture, Ted McCord was shooting a simple sequence. Danny Thomas enters a room. Frank Lovejoy, who has just dragged himself out of bed, greets him, and then both walk over to a small portable bar. But it took more than three hours to shoot. First of all, the mood of that scene had to be produced exactly right. In this instance, the rays of the morning sun was slanting through the window. It was all done with a few senior spots set low on the floor and McCord checked the light for an hour before shooting began. After that, the simplest part of the whole business—taking the shot—was just routine.

• See "HOLLYWOOD" on Page 262

EBFILMS and "HOME MOVIES" ANNOUNCE AN

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Peter Rabbit's Adventure	H-7	Tasco, The Navajo	H-19
A Lost World	H-6	Elephant Tricks	H-20
Inside India	H-5	Giant Africans	H-12
How To Hit (Baseball)	H-15	Congo Pygmies	H-13
How to Catch (Baseball)	H-16	Desert Arabs	H-4
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CONTINUITY...

after vacation filming

FREQUENTLY the movie-making vacationer has no way of determining in advance the type of shots he will encounter on his trip. Hence, the problem of planning a continuity before he starts is quite difficult. To help in the solution of this problem of getting continuity after the pictures are made, the following ideas may be suggestive of use or adaptation:

TELL THE NEIGHBORS

This interesting continuity treatment of a vacation movie is very simple to accomplish and pays big dividends in interest value. First scene shows a woman reading the society column of the newspaper. A close-up shows a printed announcement of their neighbor's return from a vacation. The woman calls them up on the phone. This results in an invitation from their neighbor to come over to their house to see movies of the trip. Next comes a sequence of the couple arriving and watching projection of the pictures. At various places, the scene switches back from the vacation reel to shots of the spectators.

Another way to handle this same idea is to keep the telephone sequence. A more direct approach with less use of film, this continuity could be the framework for the vacation pictures, the woman telling her friend on the telephone of the interesting trip she has had, and then cutting in with the vacation shots, followed by several splices at intervals of the women on the telephone.

SAVE YOUR RECEIPTS

Save receipted bills for everything purchased or rented during the vacation. Back home again, film a sequence of the father of the family making a tally of vacation expenses. As he holds up each bill to make a note of it in the column of figures, cut in with scenes taken at the place where the expense was incurred.

HE PHONES WRONG NUMBER!

Follow the main title immediately with a close-up of a hand dialing a phone. Follow this scene with a shot of a telephone pole, aiming at the cross arms at the top of the pole, then make a fast pan to the left following the wire. From another angle of the cross-arms pan to a house. This scene is followed by a person walking to a telephone and picking it up. Cut back to the first phone to show the first dialer talking rapidly, then cut to the title: "Hello Bill! I just returned from my vacation and did I have a good time!" Cut to a closer shot of the movie making talking rapidly. Return to party on other end, trying to talk, getting excited, then cut to title: "Wait a minute! Let me say something!" Cut back to cine-filmer still talking rapidly as he says: "The first place we stopped at was Yellowstone." After this splice in sequence devoted to the national park. Then cut back to amateur talking, and his listener resignedly sitting in a chair with the phone glued to his ear. Cut to the new title where the movie filmer relates a new sequence. Each time you cut back to the one listening have him slumped lower and lower in his chair. At the end, the filmer asks his listener: "Well, Bill, how did you like it?" "Like it?" replies the martyr, "I've been trying to tell you that you've got the wrong number!"

VACATION LETTER

Open with fast cuts of someone going to the front door, opening mail box and taking out of it a bulky letter. Sitting on the steps, the person opens the envelope and a number of snap shots fall out. A close-up of the letter reveals it to be from the traveler; that he is enclosing photos of the places he has visited. The person picks up the snapshots and they dissolve or fade into the first of the travel movies. Explanatory titles are typewritten — presumably excerpts from the letter. The audience has a feeling of experiencing a personally conducted tour through the distant places.

CONTINUITY BY DIARY

Open the reel by showing a hand making entries in a diary. The first entry shows the date and the itinerary of your trip. Following titles would be in the form of successive entries in the diary covering details of the vacation.

RETURNED FILMS

Open with views of yourself removing reels from a few mailing cartons. A neighbor or relative enters and registers curiosity about them. You take one of the reels and pull out several

• See "CONTINUITY" on Page 252

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A NEW HOME MOVIE QUIZ GAME

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Keep the action in the center of the frame because ten percent of the image is lost on transmission—See photo at left. Below: Station KTLA showing monitors at work.

YOU CAN MAKE

TV. films

By A. M. Lawrence

THE rapidly growing number of television stations in America and in foreign countries offers a real challenge to advanced amateurs, particularly those working in 16mm. The use of 16mm is emphasized because every TV station in this country has 16mm projection equipment while only 30 have 35mm equipment. Some stations are able to show 8mm films, but most of these would prefer to use 16mm films because of the superior image transmission.

What is the potential market for TV films in the United States?

There are now 107 stations which are located in 63 markets or trading areas. According to John Battison, author of the book *Films for Television*: "These markets include hundreds of towns and cities which are served by the television stations. Everyone of these units is a potential source of television film material. The smaller the city where the television station is located, the more likely there is to be a demand for locally produced films and shots of the local inhabitants. Apart from the local news angle there are also parades, pageants, high school graduations, and sports events which occur at odd times when the television station is either not on the air, or is tied up with network programs. Thus an alert amateur movie maker can often shoot and sell considerable footage in the course of a year."

To those amateur filmers who would like to produce video films, the question arises: What are some of the special technical qualities that help to make films suitable for broadcasting? In other words, what film standards are expected by the studios? Here are a few fundamental requirements that are frequently mentioned by TV studio broadcasting technicians.

Most of the films which have been telecast in past years have been disappointing from the viewpoint of the audience. This is because the films were not originally made for TV, poor quality of prints or badly worn film. The person who makes film directly for TV today has the advantage of utilizing techniques that make his

• See "TV" on Page 256



Top: A plain background reproduces bes

Below: Fussy background will not flatt the actor. Try for maximum detail ar long scale prints (Kodak photos).



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How To Make Titles

ten easy ways . . . . . .

A picture story by Leo Caloia

Want to know how to make simple effective titles? Study these examples then choose the style you prefer. You will need a main title, to indicate the name of your film. A credit title showing the maker of the film and the actors, if any. A subtitle which gives the necessary details so that the film may be completely understood. Finally, the end title which closes the picture.

Good titles can streamline your film so that the flow of ideas brought to mind, are not interrupted by the viewer because he doesn't understand some phase of the picture. And they are fun to make, too. It takes a little ingenuity, a little taste, and once you have begun to make them, titles will be as much fun as producing films. Match the title to the kind of action prevailing and you are sure to make a promising beginning. Try it—it's fun!



1
Partially painted and hand lettered title.



2
Very inexpensive title letters used in real estate offices. Background is cardboard and paper letters fit into channels. Letters are printed on large sheets and are cut out.



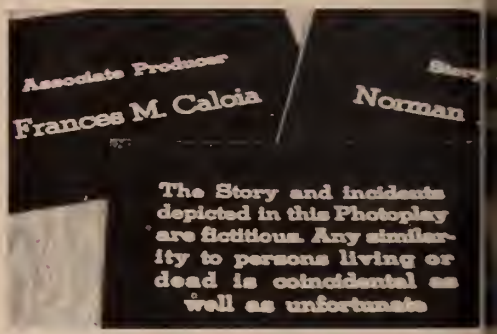
7
Composition letters purchased in a variety of sizes and styles make excellen ttitles. Here they are placed on banana plant leaves that harmonize with the wording of the title.



3
Stick on letters that can be purchased in Stationery and Department stores.



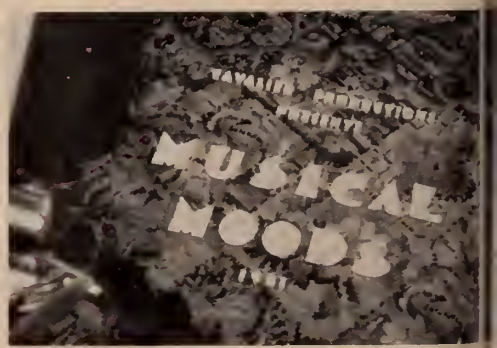
8
With the addition of a cut out figure placed on a painted curtain background, these letters make professional - looking main and presentation titles.



4
Examples of small printed title cards



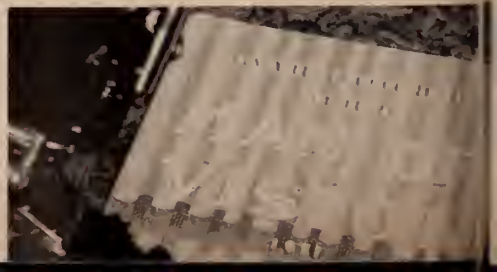
9
One of the best source of titles is HOME MOVIES MAGAZINE. Titles are cut out and filed according to classification for easy reference.



5
Composition letters combined with hand drawn letters that were cut out, lend a bit of variety to main titles.



10
HOME MOVIE MAGAZINE titles are cut with border and held on titler with pins. On 16mm, a 2" lens will focus to a very few inches.



6
Combination of letters placed on a painted curtain background.

2 BACK YARD MOVIES

make them both in a few hours on 100 feet of film.

By Arthur Marble

artists and models

This comedy requires only three characters, and may be shot on one roll of film.

1. M. S. Man, a famous artist, is painting a portrait of a wealthy young girl, Sylvia.

2. C. U. Artist speaking:

Title: "Two more sittings and we'll be finished."

3. C. U. Girl, smiling in reply:

Title: "And the portait will be mine!"

FADE OUT

Fade In.

4. C. U. Sylvia, on the beach, meets a girl friend from her exclusive club. They begin talking. Girl questions:

Title: "Sylvia, what is that artist charging for your portrait?"

5. M. S. Sylvia, draws on the sand the figure $1,00.

6. C. U. Girl with shocked expression exclaims:

Title: "One thousand dollars! He did Ruby's portrait for only $500!

7. C. U. Sylvia nods her head slowly with new understanding.

FADE OUT.

FADE IN.

8. M. S. Sylvia is sitting for the final touches to the portrait.

9. C. U. Sylvia complais to the painter.

Title: "$1,000 is too much for this painting. You're overcharging me!"

10. C. U. Artist replies calmly:

Title: "Some portraits are harder to do than others."

11. C. U. Sylvia growing angry:

Title: "I'll give you $500—not a penny more!"

12. C. U. Artist, quite unruffled:

Title: "My price stands—else I'll keep the painting."

13. M. S. Sylvia is furious. She starts toward the picture as though to destroy it, but she changes her mind and smiles coldly.

14. C. U. Sylvia, appearing defiant:

Title: "Very well—keep the painting!"

15. M. S. Sylvia walks out of scene abruptly.

16. C. U. Artist smiling, shrugs his shoulders.

FADE OUT.

FADE IN.

21. Tile: A Week Later.

22. M. S. Sylvia is opening a letter. She takes it out and sees:

23. C. U. Personal check made out to Sylvia Leur for $100. Attached to it is a slip, saying. "This is your modeling fee. Many thanks, your artist."

24. C. U. Sylvia's face shows range and frustration.

fur coat for madame

A comedy for three characters. May be shot on one roll of film.

1. M. S. Interior fur coat section of a large department stor. Mr. and Mrs. Newlyrich enter and are greeted warmly by a salesman.

2. C. U. Mrs. N. smiles with anticipation.

3. C. U. "Ah, yes, a fur coat for madame?"

4. C. U. Mrs. N. smilingly nods assent.

5. C. U. Mr. Newlyrich shows lack of enthusiasm.

6. M. S. Salesman goes to hangers, brings out a beautiful fur coat and madame tries it on.

7. M. S. Mrs. N. admiring the coat in a mirror.

8. C. U. Salesman, proudly boasts:

Title: "This is our finest fur coat."

9. C. U. Mr. N. looks worried and quietly moves up to coat and looks at price tag.

10. C. U. Price tag reads: '$10,000."

11. M. S. Mr. N. shakes his head after he gets salesman's attention. Salesman gets a different coat. But Madame seems already "sold."

12. M. S. Mrs. N. tries on the cheaper coat. She looks in the mirror, but is not impressed. Mr. N. looks at the price tag.

13. C. U. Price tag reads "$5,000."

14. M. S. Mr. N. looks at salesman, and smiles.

15. C. U. Salesman, smiling back.

16. M. S. Mrs. N. takes off the second coat and puts on the first. She announces:

Title: "This is the one!"

17. C. U. Mr. N. concealing his displeasure from madame, shakes his head vigorously at salesman.

18. C. U. Salesman, understanding, explains to lady:

Title: "The other coat will last twice as long, Madame!"

19: C. U. Mr. N. smiles full understanding. Begins to admire the first coat all over again.

20. C. U. Mrs. N. studies the expensive coat with great satisfaction. She speaks:

Title: "You say the other coat wears twice as long?"

21. C. U. Salesman nods assent.

22. C. U. Mr. N. smiles broadly. Things are coming his way.

23. C. U. Madame speaks with decision:

Title: "In that case I'll need two of these!"

24. M. S. Mr. N. collapses and Mrs. N. and salesman go to his aid.

THE END

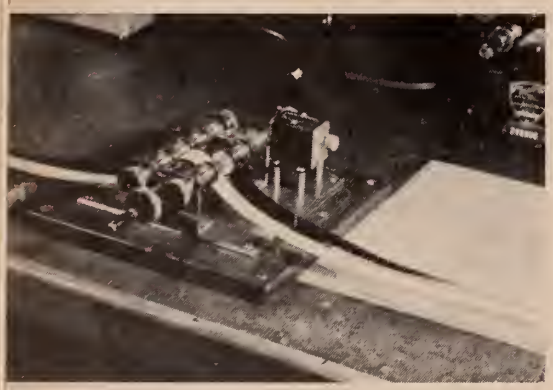
MOVIE TOOLS for editing...

Edit and cut any film, with ease and accuracy using simple home-made equipment

By Arthur H. Smith



Home-made movielon from an old prejector



Synchronizer has 2 to 4 sprockets mounted on a single shaft—a feeder counter coupled on right.



Victor Sound Head mounted on panel

THE amateur movie maker is three people; a producer, director, and cameraman. How he handles these three jobs is shown by the film he turns out—later he adds 'film editor' and still late, 'script writer' to these basic three. Finally if he advances further he becomes a sound recordist. To make a really extensive motion picture the serious amateur may delegate some of these functions to others whom he recognizes as having the ability to handle them. In this case he may keep the job of producer-director. As a rule, however, the film cutting is handled by the amateur himself because it is here that the final form of the mental images that prompted the original scrip are shaped and formed into the finished product.

To do a good job of film editing involves the use of certain tools. The more good tools available, the easier it will be on the film editor and the film. As a rule the amateur does not spend money on a work print so it is necessary to cut the original. This is not good motion picture practice but expense is the prime problem in amateur movies.

The larger tools, too, are rather expensive and many amateurs have made their own tools in order to cut costs. Especially in the realm of sound, do certain tools make their use mandatory and these are expensive to buy.

Basically what are the tools of the amateur film cutter? First, a pair of scissors and the will to use them. Second, a film splicer to make clean. strong splices after the film has been cut. Third, a pair of rewinds to handle the film.

Advancing into what might be called the secondary line of tools is the film viwer which is not outside the reach of the average pocketbook. Another items is the trim basket. This is a frame in which is suspended a well laundered, *lintless* cloth. At the top of the frame are pegs, on which may be fastened the front end of scenes in numerical order. The film is dropped into the basket for protection. Such a device may very easily be constructed by using items generally found in the home workshop.

On the surface of the work bench or editing table should be mounted a ground glass under which an electric light globe will provide illumination. In this way film may very easily be held over the lighted glass for quick inspection. A jeweler's glass is an handy tool to use with this ground glass.

After a sequence is cut it is sometimes necessary to check it for action. This is called getting the "feel" of the action.

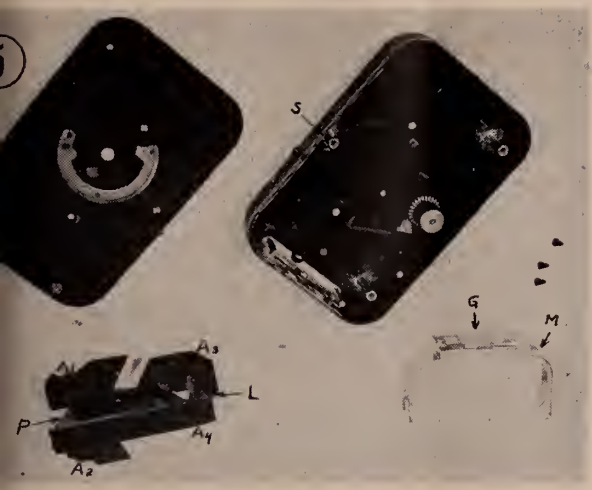
By running it through the film viewer this may be accomplished to a point but it is sometimes difficult to judge the exact speed of the film to determine the timing. The next logical step is to have a projector handy upon which to run the film. This involves threading the film in the projector and results in much handling, because constant contact with projector parts puts scratches in the film.

The answer is to have a device that runs under power at the correct speed. This device should be quickly and easily threaded—preferably gate threading only. A means should be had to control the speed of the film and reverse its direction. Such a device in commercial film editing is the Moviola. These cost from $300.00 up. depending upon the features incorporated in their construction.

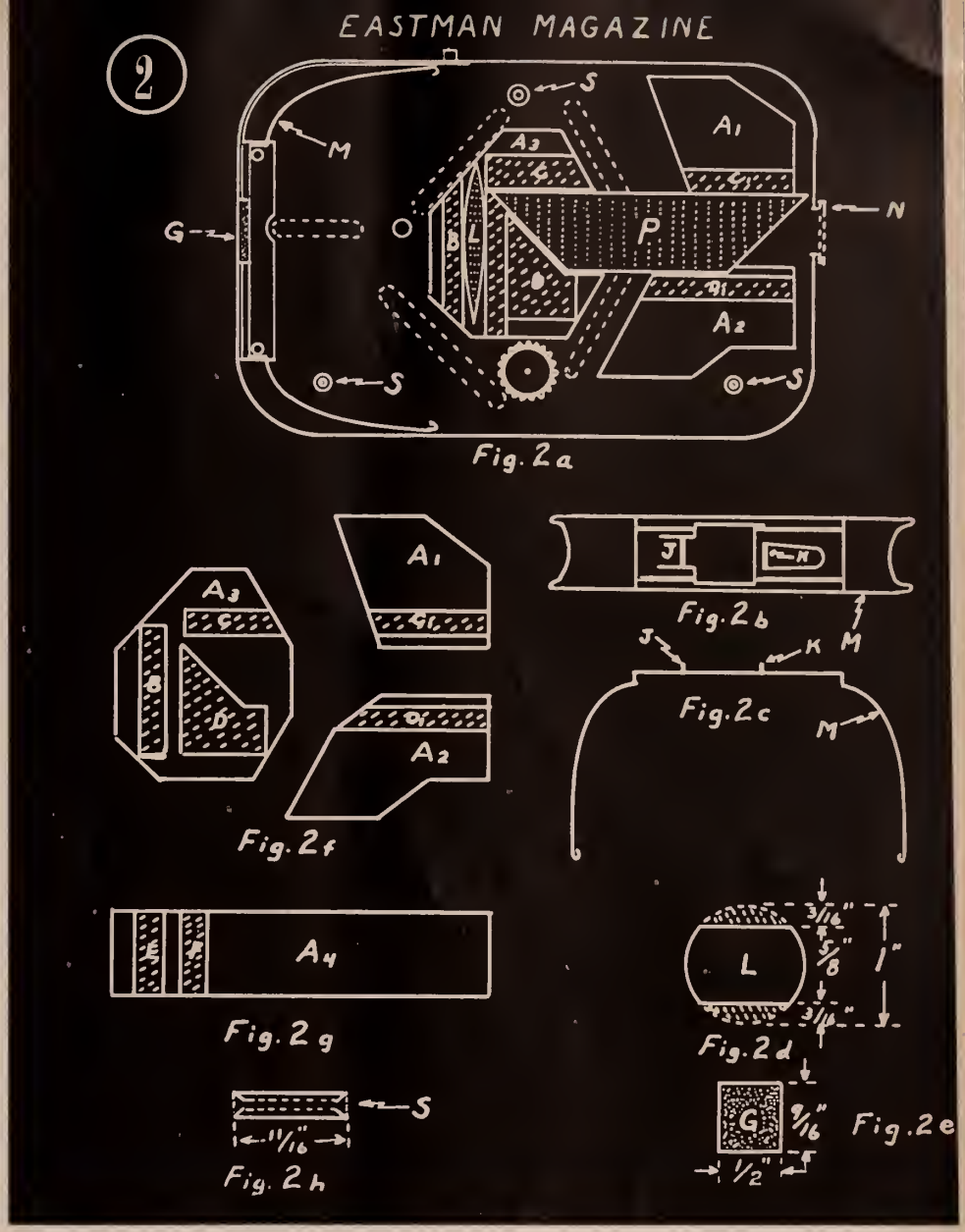
One way to construct a how-made "Moviola" is by using an old projector. The one shown in the photograph was made by using an early model Keystone projector which was purchased for $5.00. This was mounted on a wooden kitchen stool. Two frames from discarded picture frames were fastened front and rear from the stool and pillow cases were held in place for holding the film lengths. A jeweler's glass fitted into the lens mount enlarges the frame image. It is possible to place a short focus lens in the mount and by suitable mirror arrangement a rear projected image on a small screen could be obtained.

Switches were mounted by drilling two holes in the lamp house. One switch is an on-off switch and the other is a double pole. double throw

• See "EDITING" on Page 257







A Simple Thru-the-lens Viewer

Eliminate parallex and determine the exact field with this home-made viewer—for most cameras.

CONCLUSION

By B. F. Gostin

THE Eastman Magazine type of viewer is shown by the drawing Fig. 2 and photographs Fig. 5 and 6. Referring to Fig. 2a, which shows the assembled viewer, you will note that its construction is generally similar to the Simplex Magazine type except for some minor details.

Since the Eastman Magazine has a number of ridges pressed in its sides to act as reinforcing, it is impossible to make the optical system support from two main pieces. Instead, a number of pieces A1, A2, A3, and A4 are required which just fit the areas between the reinforcing ridges in the magazine. The alignment strips B. C, C1, D. D1, E, and F are glued in place approximately as shown in Fig. 2f and 2g. Again, the exact position must be determined experimentally according to the focal length of the lens actually used.

The film guide and pressure plate assembly M is removed and an aperture cut as hsown in Fig. 2b. The two pressure fingers J and K are bent out at right angles and cut off as shown in Fig. 2c, which will now hold the ground-glass screen G in proper alignment.

The two film hub shafts must be removed from the magazine, but it is not necessary to remove the film drive sprocket as its position will not interfere with the optical system.

Three mounting studs S are made from 3/16" brass rod as shown at Fig. 2h and are mounted in the magazine as shown in Fig. 2a using 2/56 flat head brass machine screws. These studs hold the magazine together and prevent slippage of the optical system.

The lens L should not be less than 1" in diameter, and is cut or ground to the shape and dimensions shown in Fig. 2d, using the same technique as was described above. Since the sides of the prism P and lens L are "frosted" or ground surfaces, they may be cemented to the cardboard supports A1 through A4 and thus form a one piece oyptical system. Duco Model Airplane cement will be quite satisfactory.

The final step is to drill a ½" hole in the back of the magazine as was described previously and cementing the rubber grommet N in place.

In both viewers, the inside of the

• See "VIEWER" on Page 251

MOVIE

Lost Witch?

Last year, when the time came for hobgobblins, spooks and the rest of the Hallowe'en spirits, I wanted to shoot something different. I wanted the movie to be funny yet scarry and I shot a one reel story which I titled "The Lost Witch."

The story dealt with a witch who has been living (or haunting) in a vacated house. An invitation for a Hallowe'en party is delivered to the house by mistake. She decides to attend. She decides this is an opportunity which a witch can't pass up.

The hitch comes when she climbs on her broom to swish to the party. She finds she has forgotten to refill her tank with "Ping Proof Magic Gasoline" and the broom will not move. The only way she can get there is to hitch hike—like people.

Once on the highway hitch hiking there is a lot of opportunity for gags. I included a scene where she is forced to hitch hike alongside a beautiful girl. The girl shows her leg, the car stops and the young girl gets her ride. The witch is left standing alone on the road. She tries the leg routine, but it only succeeds in causing the cars to speed up.

When she is unable to hitch a ride she begins walking. People stare at her and laugh thinking that she is dressed as an old witch for a Hallowe'en party. Suddenly she screams and faints.

The camera then shows a tiny replica of the old witch herself. The smaller witch removes her mask revealing a little girl. She turns to her little brother, dressed as a pirate, and speaks: "Boy, I'll bet she thought I was a real witch." *Miles Roberts, Klammath Falls, Ore.*

Film Quality

When you get around to editing all that film you shot during the summer you might find, as I did, that some of the reels received different exposures and will not match when edited together.

If this situation occurs the film may be equalized in density to a degree where it can be edited—by reprinting. For instance, if a section of film is heavier or more dense than the predominate density of the reel it may be reprinted, given less exposure and developed to the desired density. The opposite would be true of light film sequences.

The only caution involved in this operation is that the film must receive ample exposure to retain the tones in the picture and it must be developed long enough to retain the contrast of the original film. If these things are done the film can be edited into the other reels and it will match in density, tonal range and contrast. *Randolph Mailer, San Jose, California*

Fast Lighting Set Up

Indoor close-ups and medium shots can be troublesome. To say the least, it is time-consuming to set up lights and read exposure. Here is a way to cut down the time needed to light and test indoor sets.

First, set up a test scene. Arrange the lights as they would be for a scene from some production. Use the normal amount of lights as they would be used under most conditions.

Read the exposure carefully Be certain that the film receives the correct ASA rating and that the f stop is set in accordance with the meter. Leave the lights and develop the film.

Secondly, if the film is perfect from a lighting viewpoint and the exposure is correct then begin measuring the lights. Measure the distance from the main light to the subject and write it down. Measure the distance from the fill light, the back light and any other lights used and write them down.

Get a piece of smooth fencing lath or a 1 x 1 stick the length of the longest distance recorded for the lighting set-up. Measure from end of the stick to a point the distance of the farthest light and mark that point on the stick. Write the name of the light at that spot.

Starting from the same measuring point measure the other distances on the stick, mark them and write in the name of the light for which the measurement is written. Then when you've got the next scene to shoot place the stick where the subject will stand and arrange the lights in accordance with the marks.

This does not mean that each scene must be a stereotyped version of the previous scenes. Not at all. The lights may be varied in any position. The key light may come from the front, side, top or back. The hair light can come from the bottom, overhead or any other place. The use of the stick is to keep these lights in the same contrast ratio so that the scenes will match.

If the cameraman does not have facilities for developing the film as the test is made, then the measurements should be made during the shooting and adjustments made afterwards if the lights are not placed as anticipated. *Frederick La Noble, Seattle, Wash.*

Hallowe'en Titles

Here are three ideas for Hallowe'en titles which I've found useful in the past:

1. The scene is an outdoor shot looking into a house through a glass window. The title is written on the glass with wax or soap. (This could be the opening of Hallowe'en party. The scene could show two small children sneaking up to the window where they scribble the title as the camera



dollies in to show the title, then the party going on in the house. Ed.).

2. A table title shows a pumpkin and other Hallowe'en gadgets such as masks and noise makers. The title is carved on the side of the grinning pumpkin face.

3. The story opens with a shot of a pile of Hallowe'en masks. Children's hands reach into the pile from all corners of the screen and grab the masks. As the pile of masks grows smaller the film title appears. When all the masks are gone from the table the movie title is found written on the table top. (A twist here would be to have credit titles written on the masks. As the masks are taken from the pile they are held in front of the lens long enough for the viewer to read the title printed thereon. Ed).

I've tried these titles on many of my previous films and I hope they will be as much value to HOME MOVIE readers as they were to me. *George Gilkae, Lansing, Mich.*

Editing in the Dark

As far as I'm concerned there is only one drawback when it comes to editing films on the projector: it's too dark to read the sweep second hand on my watch when I want to time scenes. Recently, however, I've managed to surmount this evil.

My son has started studying music. His practice required an evil looking device called a metronome which ticks away the musical beats. The incessant tick-tick ticking echoed through the house until I planned to throw the thing out.

Then I began thinking. The metronome could be slowed down until each

IDEAS

beat was timing one second. It seemed that if I could hear the noisy thing throughout the house, then I could certainly hear it beside my projector. If I could hear it as it ticked away the second sthen I could time my sequences by sound rather than by watching my watch.

The metronome works well. My son and I now share it. He uses it for music and I for editing. The same idea could work for other amateurs. I say "could" . . . that's if they can stand the constant tick-tick ticking. *Alexander Blatz, Los Angeles, Calif.*

Exposure Table

I've found a lot of cases where I've had to light an indoor shot and expose it in a hurry. In cases such as these I find it is helpful to have a basic lighting and exposure guide handy.

Each time I light a scene I measure the light distances and record them in a book. I write down the size of the bulb, the distance, the film and exposure.

When I have time I index the information into a permanent lighting and exposure book which I always carry with my camera. If I'm rushed I look into the book for my lighting set which most nearly matches the one I'm doing and light according to that. Once the lights are arranged my exposure is writen beside the information and I can shoot.

If I am not in a hurry I use the information to double-check myself as I proceed with the new shot. Either way it helps me immensely on each shot. *Earle Quinn, Lewiston, Idaho.*

Camera Case for Car Trunk

The cameraman who travels much will find it a great help to build a small studio-trunk for his automobile. The case holds the camera, extra film, filters, lighting equipment and light stands. It is a self-contained box which fits into the automobile trunk.

I made mine with separate shelves for the film and filters and included an extra full-length compartment for the light stands and cords. The shelves operated as drawers and pulled out, allowing me to reach my filters, exposure meter, etc., without disturbing the rest of the equipment.

The compartment in which I stored my camera was lined with sponge rubber to minimize the bumps of the car. Anyone building a duplicate unit could easily do so out of plywood covering the inside areas with velvet.

Such compartments would have to be designed to fit each individual automobile. The one I constructed for my car cost me less than fifteen dollars including showy brass hinges. I stained the outside of my case and fastened "U' shaped trunk handles on the outside ends to make it easier to remove from the car. *Mark Showalter, Reseda, California.*

Substitute Spot Light

Not long ago I was faced with the need for using a spot light on my titles. Mine was broken at the time and I had to improvise some method of concentrating a flood light into a small spot. A professional photographer friend of mine supplied the solution.

By filling a circular fish bowl to the top with water it can be used as a spot light. The bowl is placed on a small block and placed beside the title, out of camera range.



The flood light is placed close to the side of the bowl opposite the title. By masking off the flood light with cardboard the light can be aimed into the fish bowl. The water acts as a lens and will focus the water in a small hot light on the other side of the fish bowl. This light can be moved by lowering or raising the light.

The bowl would work equally well if used with some of those reflector spot bulbs which do not require auxiliary reflectors. *Gerald Greenborn, Ottumwa, Iowa.*

Titles

While I was busy editing my latest efforts toward a travel film, I decided to liven the title backgrounds with an unusual design.

I cut out smal cardboard replicas of the buildings in my travel films and placed them against a bed sheet. By shining a number one photoflood behind the sheet I silhouetted the cardboard cut-out.

By using easily recognizable buildings such as Taos Church in Arizona, mountains and similar scenes, I could tie in the background with the picture story. I attached my title letters to the sheet and both the design and the titles were in silhouette.

At one spot in my film, I went in for a little animation. When it came time to make the title for Yellowstone National Park, which is famous for its bears, I cut out the cardboard figures of a bear and a man. The bear was photographing the man and he kept motioning to the man to move back until the man moves back to the edge of a cliff and falls off.

The action was kept fast to keep pace with the title and it made a humorous background.

It was easy to make these titles. I stretched a piece of percale bed sheet across a discarded picture frame. I then attached the cut-outs to the back side of the sheet. I stuck the titles to the front side of the sheet. The number one photoflood was placed in back of the sheet, and a sheet of tissue paper was held in front of the light so the bulb would not burn hotter in the center of the frame.

Melvin Dancroft, Missoula, Mont.

Rain

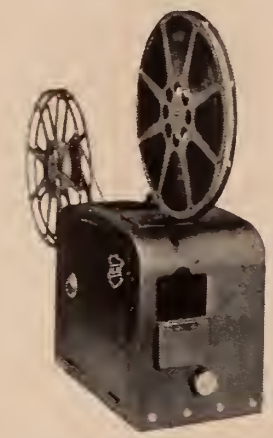
In most states the winter months bring their share of rain. Most cameramen confine their shooting to indoor sets during those periods. There is a lot of good movie material outside if the cameraman cares to search for it.

Rainy days offer the cameraman a chance to get some outstanding shots of countryside or city. By venturing into the rain he can shoot a city in a moody. dramatic manner he can never get another way.

The rain brings old ladies bustling across street as they use their umbrellas as swords. It sends bareheaded children scampering among the rain spouts laughing with glee. When it is rainin gthe streets are desolate, the parks are barren and the late evening lights dance across the wet pavement. There seems to be a new meaning to city living, because rain seems to change everything.

I've recently completed a two-reel film on the rain in New York. The film is different than anything I've ever made before. perhaps that's why I'm so enthused, but I know the film is packed with story telling sequences I'm proud to say I shot.

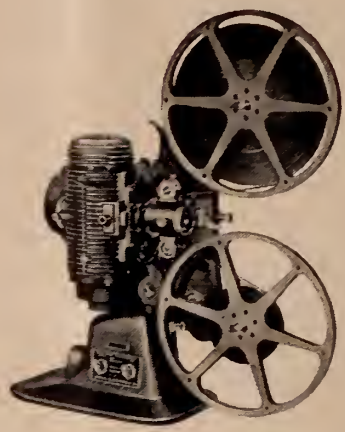
Of necessity, fast film is required. The low light level and flat lighting give the film a murky quality but that only enhances the feeling of rain. The shallow depth of focus needed adds to the feeling of moisture and dampness. *Kenneth Leganno, New York, N. Y.*



Ⓐ 16mm Single-Case Filmosound



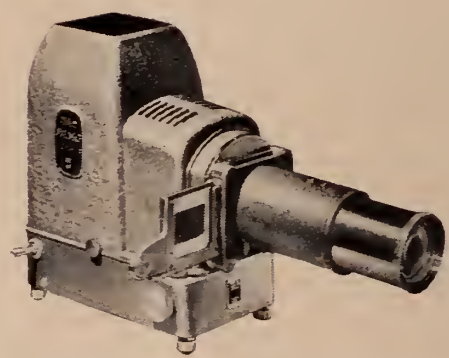
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Ⓒ 8mm Regent Projector



ⒶⒶ Separate Speakers for Filmosound



Ⓓ Duo-Master Slide Projector

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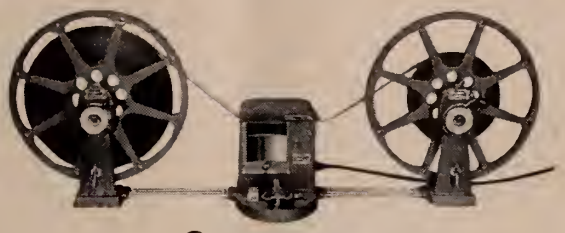
Ⓑ **16mm Diplomat Projector.** All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. $271.95.

Ⓒ **8mm Regent Projector.** Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only $159.95.

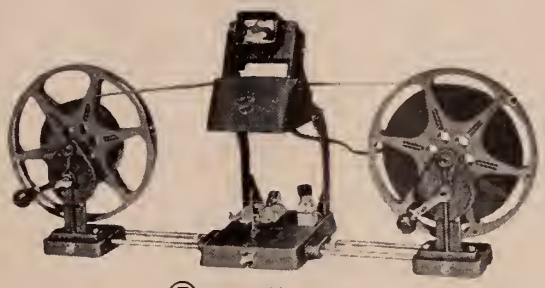
Ⓓ **Duo-Master Slide Projector.** Brightest illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. $86.45.

Ⓔ **16mm Filmotion Editor.** Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. $156.95.

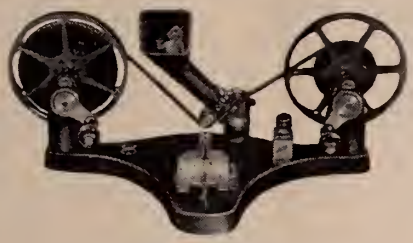
Ⓕ **16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged single-frame image for exact choice of cutting point. 400-foot capacity, $74.95. 2000-foot capacity, $82.95.



Ⓔ 16mm Filmotion Editor



Ⓕ 16mm Film Editor



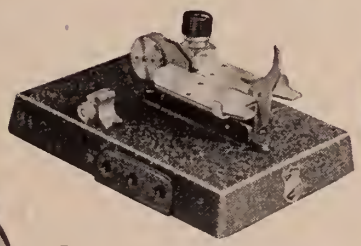
Ⓖ 8mm Film Editor



Ⓗ Direct Focuser



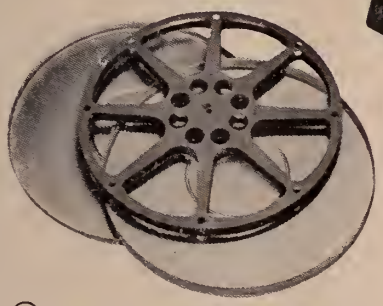
Ⓙ 8mm Filmotion Editor



Ⓛ 8mm and 16mm 136 Film Splicer



Ⓜ 16mm 72-M Rewind and Splicer



Ⓚ 8mm and 16mm B&H Reels and Cans

"Tips on Editing and Titling Your Home Movies." You'll find in this pocket-sized booklet many suggestions on how to make your best films better. And to help you with that personal "Super-Colossal" production, there is a wealth of information on titling and editing. Ask your Bell & Howell dealer for your copy today!



Ⓖ **8mm Film Editor.** Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. $53.50.

Ⓗ **Direct Focuser.** Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax. Only $32.50.

Ⓙ **8mm Filmotion Editor.** Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film. Only $122.50.

Ⓚ **8mm and 16mm B&H Reels.** have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, $5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, $4.50.

Ⓛ **8mm and 16mm 136 Film Splicer.** Makes strong, permanent welds that pass unnoticed through projector. Heavily built with cast metal base. $22.50.

Ⓜ **16mm 72-M Rewind and Splicer.** Takes 16mm reels up to 400-foot. Standard geared rewind and one plain reel spindle. $15.95.

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Chicago 45

PROFESSIONAL JUNIOR" Camera Equipment...

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Interchangeable—Removable Head Tripods



Friction type head on Standard Tripcd Base and Collapsible Adjustable Metal Triangle



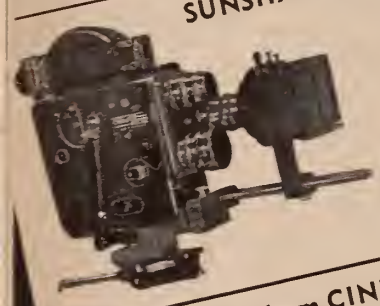
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B & H Eyemo with motor and 400' magazines and 400' 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard Junior pod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

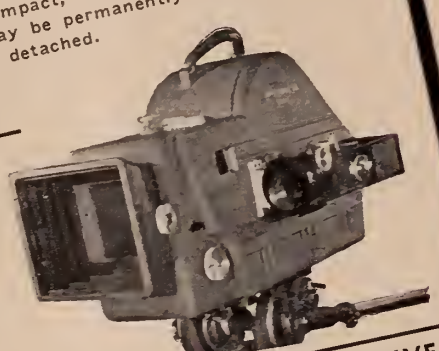
The head, made of Dow Metal magnesium, weights but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION



For use with Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and a 2½" round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

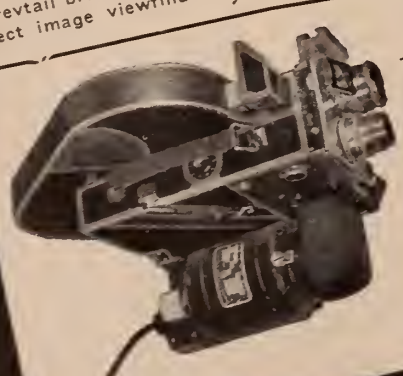
BLIMP for EK 16mm CINE SPECIAL



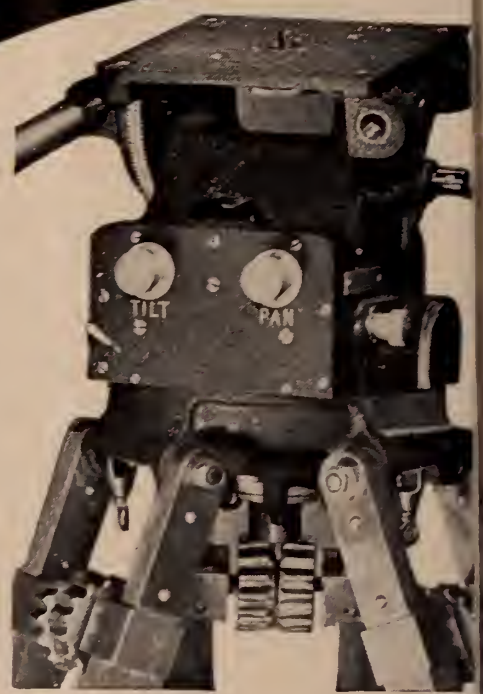
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dorevtail bracket is provided to mount an erect image viewfinder.

SYNCHRONOUS MOTOR DRIVE

110 Volt A.C., Single Phase, 60 Cycle



This motor will run in synchronization with either 16mm or 35mm sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor. Drive coupling attached to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Trip

This lightweight GYRO Tripod perf with all the efficiency of larger, he and costlier tripods now in use.

New, small size GYRO tripod handl 16mm. professional type cameras: Mi 16mm.; Auricon single system; M 16mm.; motor-driven Cine Special; 35mm. motor-driven Eyemo with 400' azine. It features Super Smooth Pa Tilt Action.

Positive pan-locking knob. Tilt locking lever. wrist action locking knob for leg height adjust Pan handle can be inserted at 3 differen tions on tripod head for operator's convenic extreme tilt work. Legs are hard maple s treated and wrap resistant. Tripod head Metal magnesium and aluminum. Built-i level. Swivel tie-down rings. Platform equipped for either ⅜ or ¼ inch camera

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CINE WORKSHOP

ALPHABET TITLE—AGAIN

At a gathering of movie fans one member remarked that he was using Alphabet Noodles for title letters on one of his films but was experiencing considerable difficulty in getting the letters lined up properly owing to their very light weight. As explained to him this can easily be remedied by first placing the letters on a moist blotter. Let them remain there for several minutes and the bottom surface will then have softened to the extent that they can be lightly pressed on the background paper or glass and will adhere so that the title can be filmed in any position without danger of the letters slipping or dropping off. In fact they will stay put until they have thoroughly dried which would not be for several days. *A. W. Opel, Los Angeles.*

FILM STORAGE

I have several reels of film approximating 50 feet in length which, because of subject matter, I have not combined with other scenes to make a longer film. I have used 50 foot 8mm reels received from the processors to hold these short films. For reel cans I have used the cans in which "Scotch" cellophane type tape comes. The ½" width size in 1296-inch length rolls come complete with a can that holds a 50-foot 8mm reel nicely. "Texcell" and "Scotch" are two brands of cellophane tape that have this size can that I know of. The ½" by 792-inch roll comes with a can size suitable for holding 30-foot 8mm reels. *Douglas W. Hiestand, Alexandria, Virginia.*

ATTENTION ALL MOVIE CLUBS, EXCHANGE CLUBS

Movie Clubs, or members of movie clubs who wish to exchange films with other amateurs may send a brief description of their film, stating size sound or silent, and advising what kind of film is required for exchange viewing. HOME MOVIES will print a special column of available films, and members can contact each other through these columns. If amateurs will confine themselves to no more than seven lines of copy, HOME MOVIES would be able to print more items and serve more filmers. Address the Exchange Editor, Home Movies Magazine, 6047 Hollywood Blvd., Hollywood 28, California.

HANDY F-STOP GADGET

Have you ever made elaborate exposure meter readings of a scene which you intended shooting, and then found that portions of it were over-exposed? Usually, the reason for this is that the



basic exposure may have been correct, but those parts of the landscape in shadow received insufficient exposure. A handy gadget to avoid this kind of error can be made very easily in an hour. Attached to the lens, the cameraman can tell at a glance, (while shooting), the exact setting of the lens. Should the diaphragm be moved by accident, the amateur is warned when he raises the camera to his eye. While measurements will vary with different cameras, the basic idea is the same. Get some ⅛" clear plastic, and attach it to the camera as shown in the photo. A good quality glue, with even small screws, can be used for this purpose. Bore a small hole in the center, and attach a metal pointer, similar to those used in the common alarm clock.

Scribe your aperture settings on the plastic and fill with black India ink. Then, attach the pointer to the aperture ring of your camera, (making sure that both aperature markings match up)and your gadget is ready. Methods of attaching the pointer, the plastic, and the scribing will vary—just use your ingenuity. *Hartley Thomas, Chicago.*

A RECORDER IN EDITING

Magnetic recorders are useful adjuncts to movie making not only for music and narration, but they assist in the job of editing as well. Often the movie maker sits down to project and edit lengthy reels, only to discover that he cannot watch the screen and get all of his thoughts on paper at the same time. He must either stop the projector to write, re-project many times, or skip some ideas in the hope of picking them up at the next editing session.

A recorder solves this problem. He may dictate the scene changes as he sees them, describing quickly fine bits of cutting for pace and tempo as the scenes flash before his eyes. With the film on the editor, he can replay the recording, stopping it to follow the directions of each spoken notation. A minimum of time may be lost trying to decipher obscure notations or remembering just what has to be done to a scene.

Movie makers may save themselves much time and wear on precious film footage, to say nothing of improving editing techniques with a magnetic recorder. *Edward W. Hoot, Royal Oak, Michigan.*

IMPROVING CHEMICAL FADES

One difficulty in making smooth chemical fades is that of getting a complete black-out in the centers. I have solved this problem by splicing a few frames of black leader between scenes to be faded. These may be spliced shiny side to shiny side at both ends for quicker cleaner splices. They serve two purposes: giving black centers to the fades and enabling the producer to judge the pace of the film more accurately before adding the final chemical fade out and in. *Edward W. Hoot, Royal Oak, Michigan*

PROJECTION IDEA

A projection cabinet is mounted on the back of a kitchen door and when not in use can be completely closed up and swung back against the wall and is out of sight.



Both projectors are always ready for use and the pictures are thrown onto a screen across the living room. The door can be quickly "aimed" at the screen and is held rigidly in position by a push-type holder mounted on its lower edge.

The convenience of having both of the projectors set up for immediate operation has been well worth the effort and low material cost required for this unit. *Earl B. Allison.*

• See "WORKSHOP" on Page 253

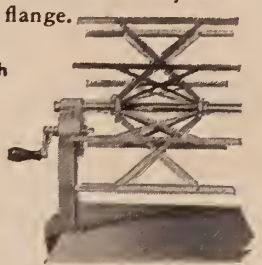
SHOOT
DEVELOP
PROJECT
YOUR MOVIES
IN HOURS



IT'S EASY WITH THE MORSE G-3 DAYLIGHT DEVELOPER

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



Simple, Portable. Dries film in 10 minutes. Reel collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

SEE YOUR DEALER OR WRITE —

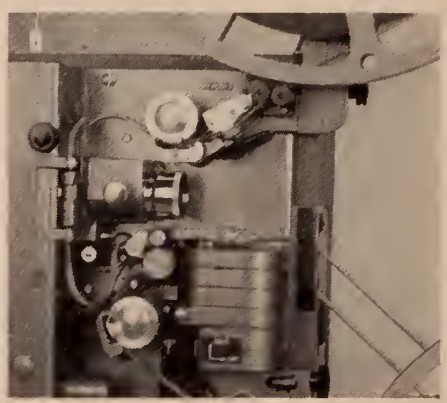
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product news

NEW DEVELOPMENT IN MAKING 16MM CLASSROOM FILMS

Recording commentary, on any subject to accompany classroom films can be easily accomplished in schools and colleges with this new 16mm recorder-projector, the RCA "400" Magnetic Sound Projector, which provides the first means of recording sound magnetically on the edge of 16mm picture film. No laboratory or studio facilities are required, the recording can be played back immediately, and any necessary revision can be made quickly by means of an electronic "erase" feature which blank sout the portion to be re-recorded.



HOW TO REVERSE MOVIE FILM

One of the few hooks containing a complete break-down of the reversal process for home movies has just come off the press in a new revised edition. "HOW TO REVERSE MOVIE FILM," in its fifth edition is now availahle at $1.00 per copy, postpaid. The book is complete with new, improved formulae new illustrations. It tells how to reverse films, build necessary apparatus for processing, and includes directions for developing positive titles. Write to Home Movies Book Department, 6047 Hollywood Blvd.. Hollywood 28. Calif.

NEW ROLLER BASE FOR LIGHTING UNITS

A single screw adjustment on the new Victor caster mount permits folding all three legs for compact carrying or storing. This collapsible feature reduces the spread of base from 21", when in use, to 6½" when in folded position.

The Model BR3 mount is ideally suited for all types of lighting units used by still and movie camera clubs and for advanced amateurs in these fields. Sturdy and smooth rolling, the new base is finished in wrinkle enamel and plating with a ⅜" round stud at the top. Adjustable 3 to 9 ft. List price: $23.90. Victor modeling light A16, shown mounted on the base, lists at $18.95 plus tax. Complete details may be had by writing the manufacturer, James H. Smith & Sons Corp., Griffith, Indiana.

MAGNA - STRIPE

Reeves Soundcraft Corp. announces Magna-Stripe, the first commercially successful magnetically striped film. This is a patented process for producing a stripe of magnetic oxide on the base side of standard hlack and white or color motion picture films. Despite the extremely critical size and placement restrictions, the physical dimensions and magnetic characteristics are as precisely controlled as on standard ¼" tape. *The film can be striped either in the raw stock state or after processing. Magna-Stripe is inert and has no effect on the photographic emulsion or processing solutions, nor does processing affect a pre-recorded signal.*

R. C. A., Ampro and other major projector manufacturers have produced prototype projectors which reproduce and record Magna-Stripe as well as playback optical sound in the conventional manner. Since each magnetic projector, therefore, is a recorder as well and is equipped with optional erase features, this means that each producer of films can successfully do his own recording directly. for the first time in the history of the motion picture industry. This can mean great cost reductions in the production of various types of 16mm pictures. It must be emphasized that the sound quality obtainable from Magna-Stripe is superior in all characteristics to any type of photographic sound track. The stripe. in the case of 16mm sound prints. is approximately 100 mils wide located in the standard track position on the base side of the film. The narrow stripe outside of the perforations is required for flat winding purposes. However, adequate sound can be recorded and reproduced from this narrow compensating stripe in the case of 16mm double perforated amateur film or 8mm. For further technical information concerning Magna-Stripe please write Reeves Soundcraft Corp.. 10 East 52nd St.. New York City.

FILTERS AND PORTRAIT LENSES FOR EUMIG 88

Sets of filters and portrait lenses will soon be available in the U. S. for the Eumig 88. Austrian 8mm movie camera which was introduced here recently.

Three filters—yellow. red and green —and three portrait lenses—for sub-

• See "PRODUCT NEWS" on Page 257

VIEWER

magazine and the optical system supports should be painted a flat black to eliminate flare caused by stray light.

In the photographs of the Simplex Magazine Fig. 3 and 4. (September Home Movies) and of the Eastman Magazine Fig. 5 and 6, the same letters are used to indicate the various parts as is used in the drawings, Fig. 1 and 2.

For constructing a viewer to fit a camera which is loaded from the side. the same general procedure is followed in regard to the lens and ground-glass screen. However, we substitute an Amici Prism for the Dove Prism. The Amici Prism not only erects the image, but bends the line of sight through 90 degrees, thus making it possible to place the eye aperture in the side of the viewer rather than in the back.

A combination side and back eye aperture viewer can be made by using a cubic beam-splitting prism instead of the Amici or Dove Prisms. In this latter case. however, the prism does not erect the image. If you are willing to put up with some loss in light. a combination of a lens of 1¼" focal length, a smaller Dove Prism and a small beam-splitting prism will provide an erect image viewer with side and back eye apertures.

In the case of double 8mm viewers, since the magazines are built with the longest dimension vertical, it will be necessary to revise the optical system somewhat to adapt it to the smaller space. The same size. or smaller. ground-glass screen may be used and its mounting will depend on the type of construction of the particular magazine being used.

The Dove Prism should be smaller also in order to fit into the available space. The Edmund Salvage Co. Cat. No. 3050 prism is corect for this item of the optical system. The magnifying lens should have a shorter focal length also, the exact distance depending on th emagazine dimensions. It will probably be necessary to use two lenses whose combined effective focal length is aproximately that desired in order to obtain lenses of large enough diameter to provide a flat field without vignetting the corners.

Whichever viewer you decide to build. obtain the prism which is recommended. an assortment of several lenses. and work out your particular problem from these components. You may desire more or less magnification than is provided in the viewers described. This is easily accomplished by selecting lenses of different focal length as required. In any event, you will find the construction of the viewer to be a very interesting project which does not require the use of special tools.

CINE POEM

Home Movies are fine; they add much to life,
But list to the plaint of a camera bug's wife.
Who's that gal whose face never shows?
The one whose hand is holding the rose—
The one whose lap holds baby so restive—
The one whose back gives scenery perspective?
They call "Grable" the "Legs," but I've got her beat;
I'm the "Lap"—or the "Hand"—or even the "Feet."
Our house is snowed under from door to door,
With camera and projector, and many things more.
The tripod's in a corner—the splicer over there,
The lights on the piano—the screen on a chair
The backgrounds for titles are all on the table;
Of course, we'll clean up—as soon as we're able.
When he shoots titles, there's oodles to do;
One wife's not enough—he really needs two.
Left hand on the trigger, fade with the right;
Stand on the right foot while the left holds a light!
And Pop through the octopus tangle of cords
Manipulates Goldberg contraptions of boards.
When he's finished, the title's a dilly,
But boy, while he's shooting, we really look silly.
Of course, there are other gripes. some quite extensive.
Did *you* ever realize this hobby's expensive?
These matters financial bring different views.
Does Daddy get film, or does baby get shoes?
Well, you guess the answer. I'll probably agree
For now, it would seem, that the film bug has bit me!!

—*Virginia M. Browning*

PRECISION "T" STOP LENS CALIBRATION

Transmission calibration of all type of lenses, any focal length, latest method accepted by Motion Picture Industry and Standards Committee of SMPE.

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HOLLYWOOD 28, CALIF.

CONTINUITY

• Continued from Page 236

feet of film, holding it up for inspection. Then dissolve into the scenes which presumably are on the unfurled film. Frequently title in quotes are inserted to stimulate your verbal explanation of the various shots.

TOLD AT THE GAS PUMP

A car drives up to a filling station. Attendant sees is friend is back from trip and inquires all about it. Driver starts to tell him about the trip while attendant begins to fill gas tank. By the proper use of spoken titles and close-ups this action can become very smooth. A fade-out should be made and start to fade-in first picture sequence of vacation shots. Between each sequence show close-up of gas pump dial. After three or four such close-ups flash back to the characters talking, and then use the pump shot again.

To close the action show tank overflowing and gas running around car: the characters discover this and, of course, the final fade-out can be made. Instead of gasoline for the main supply of fluid running around the car, judicious use of water can be equally effective and a lot less expensive.

DON'T WASTE FILM FOOTAGE

In any continuity idea planned ahead of the picture taking or after the films are made, don't waste too much footage on preliminaries. Treat the continuity tie-in-sequences with quick flashes and get into the vacation sequences as quickly as possible. Amateurs are frequqently tempted to go overboard on vacation continuity, showing preparations and departure from home in such length that there's little film left for the actual vacation shots, which, after all, are the most interesting part of the picture.

TITLING MAKES FOR CONTINUITY

Many vacation pictures are lifted from the commonplace by the filmer's research to gain interesting facts for subtitles throughout the film. The professional travel reels at your moving picture house carry interest through the words of a commentator. The amateur may achieve much the same success with titling, based on study of travel folders, books and pamphlets relating to the spot visited in the vacation reel. As long as the scenes have animation and are not static "postcard" shots, no other continuity is really necessary than that provided by well worded subtitles giving interesting and little known background facts to augment the pictures. This can be done after you are home with your processed films, with time to devote an hour or two for composing succinct titles from information gleaned before, during, or after the trip.

If you want QUALITY



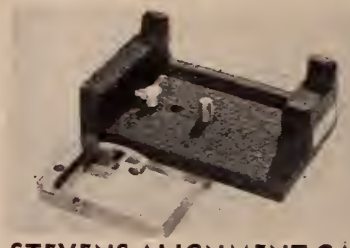
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WORKSHOP

• Continued from Page 248

REMOTE CONTROL FOR MOVIE CAMERA

When taking movies, it is often desirable to have everyone in the picture at a time when a spare cameraman is not available. While it is possible to



open the camera and walk into the scene, this wastes some film and later requires splicing. To make it possible to run the camera by remote control, a solenoid was attached to my model K Eastman camera.

A 2 x 8 plate, 1/8" thick was attached to the bottom of the camera by means of the tripod socket. Another hole was drilled and tapped in the plate so it could be screwed to the tripod. A 110-volt solenoid was screwed to the plate in such a way that the movement of the solenoid plunger could be transmitted to the exposure lever. As can be seen in the photo, the linkage lever was hooked over the exposure lever without drilling or other change in the camera.

With a 110-Volt solenoid, the house current can be used to actuate. By having an ordinary electric plug on the solenoid, various types of switches can be attached depending on the use. For most shots, a foot switch is ideal although two toggle switches in series could be used so camera could be tourned on just before walking into the scene and turned off at the far end of the room.

While the Allen Bradley solenoid used, may not be available all over, suitable solenoids can be purchased either at electric supply houses or by writing to Guardian Electric Company, 1621 Walnut Street, Chicago 12, Ill.

L. T. Bruhnke, Wauwatosa, Wis.

8MM MOVIE SOUND

I have found that there is an additional thrill to viewing home movies by the addition to sound to them. This is especially true when the sound is recorded while filming. With my 8mm movie equipment I was able to shoot scenes with sound by using a tape recorder. As an opening shot, Christmas Eve, I filmed the wife and our twenty mouth-old daughter sitting at the baby grand piano playing Silent Night.

• Continued on Next Page

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- "How To Process Ansco Color Film" 3.00
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WORKSHOP

• Continued from Page 253

Close-up of the little girl's hands was taken showing them tapping on the keys. The next scene showed my seven-year-old son presenting her with a toy grand piano. While she pounded on this he opened several gifts for her and himself. To hear the sound of paper being unwrapped and the happy sighs and exclamations of the children added immensely to the movie. The baby's fall from her new Kiddy-Kar and her crying seemed very life-like on the screen with sound.

It took about thirty minutes to take the fifty feet of film. The recording tape was left running all the while. When the film came back from being processed I synchronized the film to sound by first connecting my projector to my Wilson Synchrometer (advertized in HOME MOVIES Magazine) so that the speed of the film through the projector would not vary from 16 frames per second. Then I chose certain "sync" points on the film and spliced together only those portions of the recording tape that coincided with the film.

My tedious work was well rewarded by the results obtained. From start to finish the sound track on tape stays in "sync" with the picture. The addition of sound to my 8mm equipment has increased immeasurably the interest and enjoyment of my audiences. *John Quijada. Santa Mario. Calif.*

PROCESSING

Trouble with most of us, is that we become too involved in some phase of movie making forget everything else.

Remember that balance is everything. and makes for a happier and more efficient existance. Same thing with movie making so let's not overdo it.

Considering processing especially, it has been revealed many times. that a fine upstanding amateur who has the best intentions in the world ends up with a dark room full of chemicals. formulae. grey scales. gamma tables --and no pictures. His explanation:

"I like developing. and I like experimenting."

Well. it's a free country but let's not go overboard.

In the May issue, an amateur contributor described his first experience with movie processing. He had fun. his pictures were fine, and he was happy. It's as simple as that.

Our amateur contributor was happy because he didn't try to make things difficult for himself. He followed directions. to the letter and after the job was done. he turned to other things—like projection. remember?

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color film arrived. Everyone exposed their films and then tried their hand at processing. The pictures were all universally bad—excepting those made by an amateur who knew very little about photography. Why? He simply read the directions and followed them to the letter! The others, who wanted to experiment and would not believe the manufacturer—failed. The manufacturer is your best friend. He wants you to be happy, and that is why he spends vast sums of money in research and experimentation , so that you should be happy. If you aren't, he sells less films, or chemicals, or cameras, and that is indeed a bad thing.

So, the wisest thing to do is to follow directions exactly, and then, when you have evolved an easy method of processing, why there is nothing wrong with trying the odd variations.

But here are a few simple rules to follow:

EXPOSURE:

Light is light. It varies with the day, the surroundings, the atmosphere, and from minute to minute. Learn to use your exposure meter, and believe in it. If your results are consistently bad, re-rate your film. For example, if you shoot at 16 frames at F8 and films are underexposed, then assume that your film is rated at 85 Weston, rather than at 100. Then, if this works, you can assume that the 85 Weston is right for *you*. The lower rating will of course indicate a larger stop opening on your meter, but it is almost certain that this method should solve your problems.

DEVELOPMENT:

Since exposure is one of life's uncertainties, why make it tougher on yourself by fooling around with variations in development? This is a fine bid for trouble. So, evolve a rigid developing schedule, with temperatures remaining constant, developing times and reversing times all equal and you can expect no trouble from this direction.

TEMPERATURE:

If the instructions say 68 degrees, they mean 68 degrees and nothing else. Ignoring this will certainly result in a denser and lighter image, and all your carefully determined exposure will be ruined. Remember to keep all solutions the same. If the developr is 68 dgrees, then all other solutions must be 68 degrees also. For instance, if we stick to this schedule of temperature, but use water at a temperature of say 72 degrees, we will find then that the emulsion will slide right off the film base and leave us with a beautiful strip of clear film.

HEAD CABINET

Many of us choose to construct our 8mm and 16mm film storage cabinets of wood rather than to purchase commercially made units. However, we find that the film cans rattle around inside the cabinet when moved about. To eliminate this, a small "bow spring" keeper has been devised which holds each can securely in place, yet permits easy removal of each can.

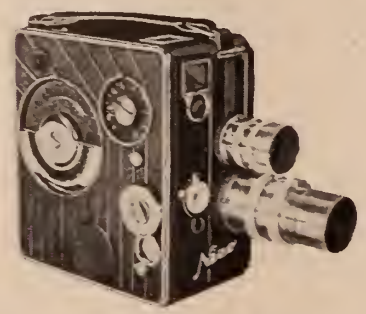
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CLUBS

• Continued from Page 233

LOS ANGELES 8mm CLUB, Los Angeles, is allowing each member to shoot five feet of film, for inclusion in a master reel titled "Who's Who of 1951." All strips will be spliced and the film shown at the December 8th banquet. The film competition with the Southwest 8mm. Club was resolved at the September 10th meeting. A unique Basic Plot contest began last month. Members were given part of a plot and then the climax and finale is to be made by the individual filmer. After all films are submitted, a master film, made by a commercial Hollywood cameraman is shown, so that all may judge their own effort in relationship with professional technique.

MOVIE MAKERS CLUB of Oklahoma, advise that election of officers were held on September 30th. The film program was as follows: "Vacation—1950," by Ellsworth Frederici. "Mexico" by Earl Hearn. "Scenic Wanderings" and "Autumn" by Mrs. Edgar M. Martin.

PHILADELPHA CINEMA CLUB screened six films at their September meeting. These included "Male Delivery" by Burkett H. Tyler. "Fourth of July 1950." by William C. Smith, Jr., "Madalyn's Wedding" and "Florida" by Gay Bordas. "California" by George Baker, and "Old Trains," by Ricky Horton. All films 8mm.

THE 8-16 HOME MOVIE MAKERS Mission, Kansas, began their fall season with a lively program, including several special features. John C. Sherard talked about "Common Errors in Movie Making" and demonstrated with screen examples: 100 foot 16mm. and 200 foot 8mm films, unedited, were screened and jackpot prizes awarded. A special factory demonstration of Reverse 8 and 16mm film frame enlargers was held.

CHICAGO CINEMA CLUB alleges that superstition is rife amongst the cinema fraternity, and remarks that the salt over the shoulder, and the crossed fingers is of no avail, once the film is exposed. They suggest that regular attendance to club meetings makes it unnecessary to depend upon this kind of black magic. FILMS SHOWN: "Paradise of the Pacific," by Arthur H. Elliott—a travelogue. "Gautemala," by Dr. Rufus W. Lee which included native music and narration, also a travelogue. "India," by Robert F. Barnard, a film recording the experiences of the cinematographer while living in that country. Scheduled for future showing —"Salty Nova Scotia," by A. C. Kadow, (October 18th) and "Mountain Lion Hunting," by Carmi Crawford. (October 25th).

WORKSHOP

• Continued from Page 255

Using a cabinet which has vertical separators (storing the film cans on their edge), strips of 30 guage spring phosphor bronze strip three-to three-and-one-half inches long and approximately ½-inch wide (for 8mm; ¾-inch wide for 16mm) are secured to the top of each compartment and a ⅝-inch bow is made in the spring strip. When placed in each compartment so that, when the film can is pushed completely home, the spring is still slightly distorted (as shown in the illustration), the can will be held securely against the back of the cabinet.

TV

• Continued from Page 238

films better suited for telecasting than those of the past. Experience has proved that very satisfactory TV films can be produced at a very modest cost.

Along with proper camera techniques, careful planning and speed are basic to the successful making of films for telecasting. There are certain fundamental techniques that are essential for the prospective video film producer.

Framing

In transmitting a TV image from film, there is a certain amount of cropping of the picture area, part of it occuring in the studio and part on the receiver screen. Because of this is is advisable to confine the essential action in a TV film to a finder area which is smaller than would be necessary for a projected film image. No exact standards have been yet developed although one TV station estimates that the top and bottom picture margins are about 8½ per cent less for the TV pictures than for the projected one; while the horizontal margins on televised images are about 13 per cent less. This means that if essential items appear too close to the screen margins they will not be visible on the TV receiver.

Because of the relative smallness of TV receivers, close-ups appear to best advantage, with medium shots acceptable if the definition is good, but distant shots should be used very sparingly, because so much detail is lost in present day transmission.

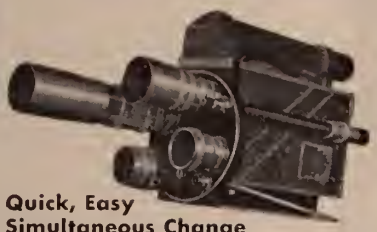
All 16mm television film broadcasting equipment operates at the speed of 24 frames per second, so that films made for TV use should be shot at that speed. Action photographed at 16 frames per second would be unnaturally speeded up on the screen, giving the same ludicrous appearance as some of the old movies which have been shown on TV for lack of better material.

• Continued on Next Page

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EDITING

• Continued from Page 242

switch for reversing the motor. The leads on the brushes were unsoldered and extended to this switch. Two additional leads were soldered at the brush terminals and extended also. By the standard reversing circuit it was possible to reverse the rotation of the motor. The rheostat for controlling the speed was left intact.

It was desired to feed the head of a sceen in at the bottom of the gate for quick threading. Direct viewing provides an upright image. If the rear projection screen were used it would be necessary to feed the head of the scene in at the top of the film gate as in regular threading if two mirrors are used. One mirror would still retain the bottom gate threading feature. In order to cut down the brilliancy of the light for direct viewing, a double thickness of E. K. film leader was inserted behind the film gate stationary plate.

The feed spindle can still be used to accommodate reels up to 400'. However, the largest generally used in editing is 100'. If the motion viewer is titled so as to be at a correct viewing angle the take-up spindle is not usable.

For cutting sound film and matching it to the original picture, preparatory to sending it to a film laboratory for the printing of composite print it is necessary to have two additional tools. These are a sound reader and a synchronizer. Commercially a sound reader may be purchased for about $145.00 and a synchronizer for $190.00.

The sound reader provides a means of passing film over a gate or drum so the sound track cuts a beam of light from an exciter lamp to a photocell as in a sound projector. The sound reader is placed on the editing bench so that film handled on the rewinds may be used in the reader. Short lengths may be hand-held. The quality of the sound is of course very bad but if the speed of motion is somewhat constant, spoken words are intelligible. Music as a rule cannot be recognized. The sound reader is used to determine what is on the trick as well as where it stops and starts. When adding narration to a film a script should be available and the scenes in the picture roll are easily matched to key words on the narration. A china marking pencil is used to mark the film for identification.

The sound reader shown here was made by mounting a Victor sound head on a panel. The shield above the sound head holds the photoelectric cell. Leads may be brought out and plugged into the sockets of a sound projector, or if it is desired, an amplifier may be built and the whole

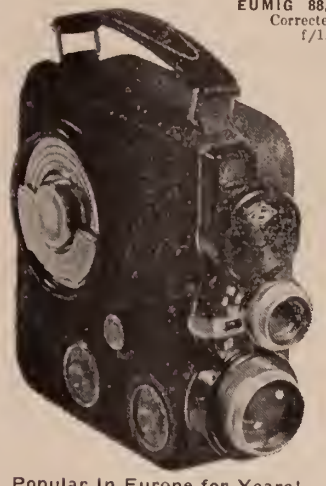
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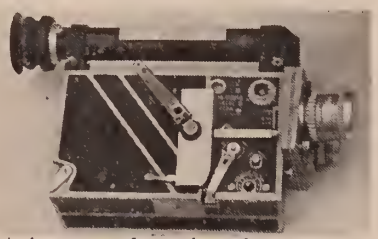
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EDITING

thing including a small loud speaker may be mounted in a cabinet small enough to be placed on the editing bench.

The synchronizer is a device to keep the picture film and the sound film in step with each other from the start to the end of the edited reel. The synchronizer has two to four sprockets mounted on a single shaft. Idlers hold the film on the sprockets. The shaft is coupled to a Veedor-Root counter by means of bevelled gears. The counter generally counts the film in feet but the one shown in the photograph counts seconds in sound speed. To convert this to feet, this value is multiplied by 3/5.

Two sprockets are necessary for a picture film and a sound film. If the effects such as fades and dissolves are to be produced by the film lab. making the composite then the picture film must be cut into A and B rolls. This then used three sprockets. If a work print is used then all four sprockets are needed. A 35mm rewind has a shaft long enough to accommodate three 16mm reels. A bolt passed thru the three reels on the drive end will power all three reels and the bolt may be removed for individual adjustment of any one reel.

So, with the tools discussed, the advanced amateur may cut any film, sound or silent with ease and accuracy.

PRODUCT NEWS

• Continued from Page 250

jects 0.3, 0.5 and 1 meter (1, 1⅔ and 3⅓ feet) from th ecamera lens—will be offered. Each filter will be furnished with an attachment for the Eumig's "Electric Eye," automatic aperture control device. The attachment compensates for the decrease in light passed by the lens when the filter is used. The entire set of three filters. thre portrait lenses and three tatachments will be priced at $12.50. More information can be obtained from the U. S. distributor, Camera Specialty Co., Inc., 50 West 29th St., New York 1, N. Y.

REVISED INFRARED DATA BOOK

According to the Eastman Kodak Company, a new revised edition of the Data Book series, called "Infrared and Ultraviolet Photography" has just been issued.

The book brings up to date all available data on Kodak films for ultraviolet and infrared photography — plus information on their most effective use in both technical and general picture taking. The booklet, priced at 35c is available through Kodak dealers.

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• See Page 259



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TV

• Continued from Page 256

Film Speed

The only times when 16 frames per second are permissable for TV are when it is necessary to slow down the camera to get adequate exposure, and when the camera is speeded up for slow motion studies, often interesting to TV audiences.

Most 16mm cameras made by reputable manufacturers will make satisfactory TV films, but if the amateur plans to make a serious business of TV film production he will be wise to get the very best equipment he can afford, including a motor-driven camera of professional type.

If your film is to be later combined with sound film, it may be preferable to use single perforation sound stock, rather than the usual double perforation type. For this reason, if you were using double perforated film and a short piece of this should be used in TV broadcasting, the perforations on the sound track side would create an unwanted howl in the sound department. Single perforation film is known as "B-wind" and is available in most large camera stores in the same emulsions as the double perforation stock. Before you get "B-wind" film, however, be sure that your camera is designed to take it, as many of them have a double-claw movement.

Watch Backgrounds

One of the best all-around films is DuPont type 330A which has an even range of contrast and is a fine grain stock. For filming under unfavorable lighting conditions fast films such as Kodak Super XX or Ansco Triple S Pan are needed.

It is not generally known that TV stations are equipped to transmit either negative or positive films. This information is useful to the amateur who may get a spot news assignment and not have sufficient time to make prints from his movie negative film. Many stations however, prefer to use positive prints because they are so much easier to edit.

Small detail in backgrounds, clothing and properties should be avoided, as should large areas of a single color, which often produces what is called a "smear effect." This can be overcome by having a large pattern design in the background which will result in pleasing variations in print density. Try to avoid large patches of light or dark in the picture area. Best results are obtained when there is vivid contrast between the main subject and background.

When moving shots are made, such as, panning or zooming, it is advisable to make these slower for TV than for typical projection. Otherwise there will be excessive distortion in the final image. It is best not to employ long fades since they often give the spectator an impression that his set is not working properly.

Film titles for TV should have backgrounds of a large pattern design to produce the proper degree of contrast. Avoid dark backgrounds because of the edge-flare effect. Letters that are larger than would be normally used are most effective and these should be carefully centered so as not to be cut off in studio projection or at the receiver.

Contrast

The lighting contast should be much lower for TV films than for common filming. It is worthwhile in the final black-and-white print to have it 2 to 3 steps lighter than would be required for ordinary projection. In outdoor filming avoid heavy shadows, especially in portraits, as shadows often appear black on TV receivers. Reflectors or lights should be used in outdoor filming to relieve any troublesome shadows. In all lighting, try for maximum detail in the halftones.

PRODUCT NEWS

experiences on film in true-to-life tones, are easier to make "professional looking" than black-and-white, according to Bell Howell Company's latest booklet, *Tips on Color Movie Making*, now available from your neighborhood photographic dealer.

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EDITING MACHINE

A 16mm Double System Editing Machine for editing picture film and sound track is now being produced by M. W. Palmer, 468 Riverside Drive, New York 27, N. Y.

• Continued on Page 260

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MOVIECRAFT COMPANY
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PRODUCT NEWS

• Continued from Page 259

This editor was designed especially to meet the needs of the Professional 16mm industry.

There are two separate film channels—one for the sound, and one for the picture.

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GOLDE PROJECTOR

New development in glass science has resulted in a effective new heat filter used exclusively in GoldE Slide Projectors to protect slides from heat, it was announced recently by the GoldE Manufacturing Company of Chicago. E. W. Goldberg, GoldE president, revealed that GoldE Projectors are now being equipped with the new GoldE "Z" heat filter—so named because it represents the ultimate development along these lines it is claimed.

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BROOKLYN AMATEUR CINE CLUB, Brooklyn, N. Y., announce new officers and board of directors as follows: Bert Seckendorf, president; Earl Kaylor, vice president; Mrs. Eugene E. Adams, secretary and Irving Flaumenshaft, treasurer. The board of directors elected for this term were:

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• NO NEGATIVE? Send picture or transparency and one dollar for new negative and two 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Avenue, New York 52, N.Y.

TITLES AND SUPPLIES

• TITLING is made easy with the book, How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.

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The success of your movies depends largely on the quality of your projection lens.

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• ATTENTION MOVIE MAKERS: ELITE Custom Titling Service is now offering you a generous assortment of "END" titles (8mm.) in Kodachrome, each one with a colorful, attractive art background, all for only One Dollar. Each one of these beautiful titles is done with both fade in and fade out in different styles. 16mm. Kodachrome titles are also available for $1.50 for the complete assortment. These titles are of more than sufficient length in both 8 and 16mm., to satisfy the most critical amateur. If you are not already on our mailing list a catalogue will be sent also. Write ELITE, Box 526H, Minneapolis, Minn.

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MISCELLANEOUS

• "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, Calif.

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• NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight $1.95. Sample and list 25c. SLIDES, Box 206, La Habra, Calif.

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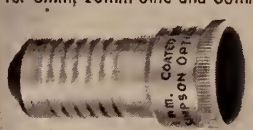
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- POSITIVE

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HIllside 7712

HOLLYWOOD PRO'S

• Continued from Page 234

But two other technicians entered the activity here. Phil Wagner and James Goldenhar. They operated the dimming machines, the operation of which are a vital part of the rehearsal, before shooting begins. Here's the reason. The set is lit very evenly, but usually the actor will walk too close to some lights and that particular frame sequence will be overexposed. Thus the job of Wagner and Goldenhar is to reduce, or in some instances step-up the lights, when such a situation arises.

All veteran picture people, McCord, Curtiz, Wagner, Goldenhar and Bud Graybill, work together as a well-knit team. This reporter has never seen such a co-operative group work together so well. Even Graybill, the still man, was allowed time for his shots. Usually the still man takes his shots when he can, and more often when he cannot. But they loved him on this set.

To invoke a very soft mood McCord resorted to using his lights, not aimed directly on to the set. Rather ,he pointed the lights at his reflectors and the reflecting light from there gave him the effect he wanted. Amateurs might try this with sunlight. The picture? Of course it's better than ever—they aren't fooling, because they work so hard at it. Danny Thomas plays Gus Kahn and the picture is a typically American story with a brilliant collection of melodious songs. What can you lose? It's better than television, even on a good night.

Script Ideas for Timely Titles



JUVENILE STARS—Here is an opportunity to shoot the corner lot games staged by the neighborhood small fry, and the bantam league struggles. Stage a midget sport day yourself on a small scale or suggest to one of your local community groups for a bigger production. Of course you will dub in a mock serious commentary along the style of Bill Stern or Red Barbor. Don't forget to get footage on beginners swimming classes at the "Y", particularly the six- and sevey-year-old group, where there is likely to be no self consciousness.



FAMILY VARIETIES—Here's where the old trunk in the attic and your family's histrionic talents may be put to use to make a amusing movie. Start by showing two of the family going through an old photo album. Have them stop at a particularly comic picture which you can create through judicious retouching, and then cut in to a short sequence about this member of the family doing the sequence in costume and broad comedy. As a for instance —Uncle Horatio who was absent minded and forgot his teeth the day he was to speak at the Elk's club annual dinner.



GOLF CHAMPS—For this one you might try following Dad and one of his cronies around the links some day, at a safe distance, after one or both of them has made some rash boasts. Or perhaps for the sake of the movie they will consent to ham it up a little. If you're a member in good standing of your golf club you might try to take some unobstrusive shots of other players without arousing their animosity.



KID STUFF—This could be an amusing commentary on the foibles of adults when confronted with a game or plaything allegedly for chidlren only—Daddy who hogs the new electric train on Xmas morning; the dignified lady who comes across a set of hop scotch squares on the pavement and after taking a furtive look around, make a try at completing the game. There's also the would-be footbal coach who ends up flat on his back after volunteering to show the small fry some tricks from his college days. And there is always Pop whose brand-new fishing tackle fails to make the showing that Junior's bent pin and string does.



MOVIE STARS—Take any one of the more enthusiastic fan magazines, pick one of the articles which supposedly show the cozy domestic life of one of the stars, and use it as the commentary for a burlesqued version of the life of a notably un-domesticated and fictitious star of your own creation. With a cleverly handled script and careful editing this could be a very amusing home movie.



THE END—More suggestions for your final shots—a door closin gon a dimly lighted room; a milk man going down an early-morning street and some one sitting on the truck; a runner reaching the final tape for your sports stories! a little boy racing into a cookie jar expectantly, coming up with just one cookie and a disappointed look. Or for comic pictures, two or three pairs of feet sticking over the end of a bed.

For a Beginner...or an Expert

there's a Kodak 8mm. Movie Camera



Brownie Movie Camera

The new 8mm. camera that has braught "Brownie" ease ..."Brownie" economy...to movie making. Single speed, fixed focus, all you need da is consult the indoor-outdoor exposure guide, adjust the aperture ta match light conditions, aim, and shoat. Easy, sprocketless loading. View finder has parallax indicator for close-ups.

ONLY $44.50, with f/2.7 Ektanon Lens

Look over the details of the five 8mm. cameras shown here. One of them may be just the camera a friend has been waiting for . . . another, the "step-up" camera it's high time you bought for yourself.

From the new "snapshot-budgeted" Brownie to the fine and versatile Cine-Kodak Magazine 8, each of these five Kodak movie cameras teams sure and simple movie making with true 8mm. film economy. All make excellent pictures in full color or in black-and-white, outdoors and indoors—30 to 40 average-length movie scenes on a single roll or magazine of 8mm. black-and-white film for as little as $2.85, including processing. All have fast and precise Kodak-made lenses. They vary only in the extent and range of their movie-making "extras."

See them at your Kodak dealer's . . . then make your choice with confidence.



Cine-Kodak Reliant Cameras

The same film economy, the same basic simplicity, as the Brownie...plus a choice of filming speeds from 16 frames per second to 48-frame slow motion. Field of accessory 38 or 40mm. telephoto etched on front finder. Comes with either a prefocused *f* 2.7 lens at $84.50 or with a twice-as-fast, focusing *f* 1.9 lens at $105. Both models take wide-angle converter, other accessaries.



Cine-Kodak Magazine 8 Cameras

Kodak's finest for 8mm. movies—the camera with the handiest, quickest system af laading ever devised. You load in 3 secands...switch films any time—without risking a single mavie frame. *F*/2.7 model—$127.50—has prefocused lens...takes 38 or 40mm. telephoto. *F*/1.9 model—$155—has facusing lens and a finder that's adjustable for 8 wide-angle and telephoto lenses.

Prices include Federal Tax where applicable and are subject ta change withaut natice.

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HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies



NOVEMBER
1951
25c
5c OUTSIDE U. S.



COMPACT, EASY-TO-USE, the new G-E MASCOT Meter is ideal for the novice or amateur in obtaining right camera setting, better pictures.



BUDGET-PRICED G-E MASCOT—valuable assurance for vacationers and "Sunday shooters" in saving film and making shots count, color or black-and-white.



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General Electric now brings you the exposure meter everyone can use!

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FOR TRUE-TO-LIFE COLOR MOVIES, SLIDES, STEREO



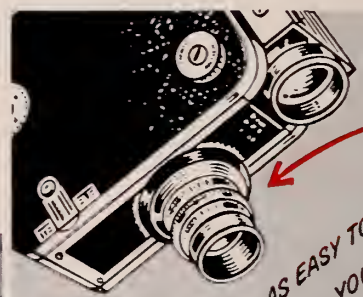
FEATHERWEIGHT, VEST-POCKET-SIZE of G-E MASCOT was achieved by the same General Electric engineering know-how that developed "the meter with a MEMORY". It's designed expressly for people who want a simple, "one-answer" guide to perfectly exposed pictures.

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**Fair traded—Federal tax included.* *General Electric, Schenectady 5, N. Y.*

Every camera needs a MASCOT

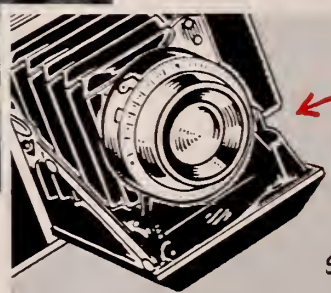
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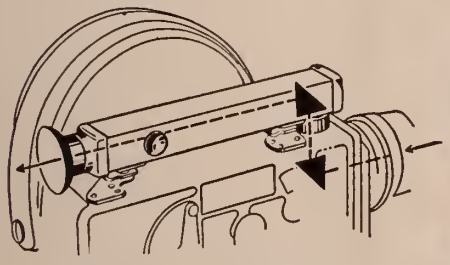


Unless you can precisely control the composition and focus of every sequence, your finest filming ideas will go for nothing.

The still photographer can manipulate magnifications and effects in the dark room at any time—you, a movie maker, must make these important decisions before shooting.

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A true image is transmitted through optical system of eye-level focus

Then the Octameter finder, another exclusive Bolex feature, gives you superb visual control for six lenses. Trip the knurled disc to match the focal length of your lens and see the *exact* field of view click into place—with calibrations visible both externally and internally, you cannot overlook the accuracy of the Octameter! And only the Octameter is scaled for parallax down to twenty inches, which means that even your titles, shot from cards as small as 8" x 10", will be perfectly centered.

Bolex Model H-16 and H-8 Movie Cameras



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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

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"cine short cuts"

In shooting scenes where the colors are mostly greens and blues, try and work in a block of brown or yellow, or a small touch of red—this will add materially to the beauty of the picture.

* *

Shots taken in a mirror are reversed; the righthand side of an object appears as the lefthand side. This can be corrected by turning the camera at right angles and shooting into another mirror close to the lens fixed at an angle of 45 degrees to it.

* *

A light meter is useless if not used properly and all the factors known, viz. film speed rating, shutter speed of camera, etc.

* *

In very cold weather, bringing the camera from the outside cold into a warm room causes condensation inside the camera, and it does not dry out very quickly. If shooting is to be done in the cold, the camera should be kept in a cool place throughout.

* *

Titles can sometimes be obtained from phrases in the adventisements in magazines, which can be cut out to title-size.

* *

It is distracting to an audience to look at a picture and at the same time listen to explanatory remarks that do not concern the actual shot being shown. Therefore all general explanation should be made before projection starts.

* *

In taking shots facing the sun, exposure should be made for the dark side of the subject unless special effects are desired. This will usually mean opening the aperture about two stops.

* *

If film jams in the camera and no dark room is at hand, opening up the camera in the most subdued light available will not result in the entire roll being light-struck, but only a few feet. This loss is sometimes worth while if there is more good shooting to be done. However, re-take the last shot if possible, and also run the camera two or three seconds before starting to shoot, in order to run off the light struck part of the film.

* *

Before rolling up a beaded screen be sure there are no flies or other small insects on it, as many a screen has been permanently spoiled from this cause.

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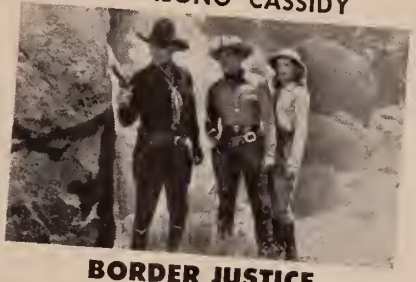
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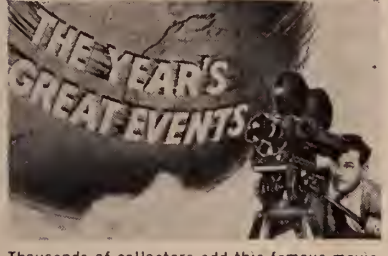


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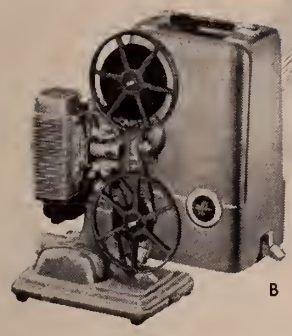
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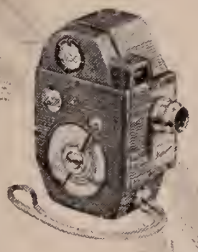
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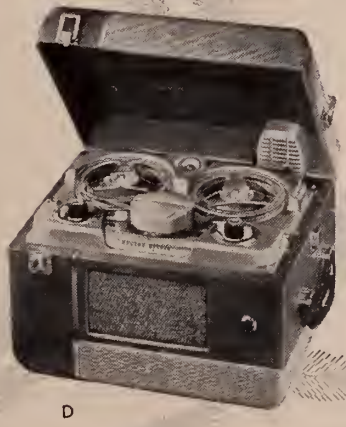
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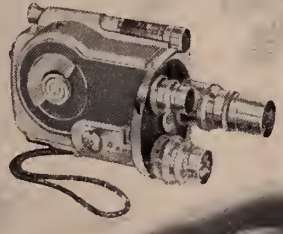
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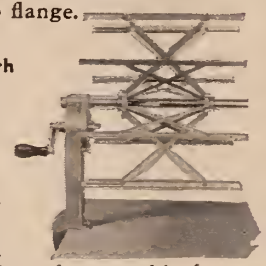
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HOLLYWOOD PRO'S at work

Technical Highlights in Current Hollywood Films of Interest to the Serious Amateur . . .

ANDROCLES AND THE LION

An R.K.O. Picture

R.K.O. Harry Stradling, A.S.C. first cameraman. Alan Young, Jean Simmons, Victor Mature, Robert Newton, Maurice Evans, Elsa Lanchester, Reginald Gardiner and Jim Backus. Directed by Chester Erskine. Stillman, Gaston Longet.

Shaw's brilliant play, brought to the screen by R.K.O. pictures—is unique because the success of the picture itself is guaranteed by the author. And he does it by insisting that no more than 20 percent of the dialogue be changed while shooting the script, and so it can't miss, it's in the contract.

But the excellence of the photography is guaranteed too—by cameraman Harry Stradling who takes a subtle theme and translates it into a series of motion picture frames which tell the story—perfectly.





Made indoors for better light control, cameraman Stradling simulated daylight with more than 3,000 amps of light. The sky was a huge backdrop made of cotton and painted with white fleecy clouds, which surrounded the whole set. Grass, trees and rocks were manufactured right in the studio.

The scene in process while we were there, was the one where the Christians begin their long trek to Rome, herded forward by the brutal but uncertain Roman captain. The camera faced the column of people and of course, the problem of focus becomes an important one with this kind of shot. Especially when the column stops, and the Roman moves up and back along the line of Christians.

The light level was 150 ft. candles and the shot was made with a 40mm. lens at f6.3, in order to carry the focus as far back and forward, as possible. Some of the actors were as close as three feet, and some eleven feet from the camera. Focus was changed while shooting, but the near and far limits had to be worked out before the action began.

The illustrations indicated the unusual depth of focus required on this particular shot. These are test exposure strips made every day to check on exposure.



FOURPOSTER

A Columbia Picture

Cameraman, Hal Mohr, A.S.C. Stillman Ted Allan. Produced by Stanley Kramer. Director Irving Reis. Art director, Carl Anderson; lights, Al Later, and Assistant cameraman. Fred Kaifer. Starring Rex Harrison and Lili Palmer.

One of the most complicated camera and lighting set-up in Hollywood records, all in a 20-by-20 foot area, followed Lilli Palmer to bed yesterday at Columbia on the set of The Kramer Company's "The Fourposter."



Scene was an 1897 wedding night in which 15 candles were the only illumination. Camera, mounted on crane, swept virtually every inch of bridal chamber in 320-degree arc, pausing at 14 separate boom positions. Rex Harrison as bridegroom kept trying to douse all 15 candles. Miss Palmer as nervous bride, kept lighting them. Rapid-fire lighting cues required 27 dimmers operated by three men working the usual one-man control panel. Director Irving Reis, cameraman Hal Mohr and gaffer Al Later, perfected set-up during two-week rehearsal period. Lighting the set required four hours.

"Four Poster is a rather unusual picture because most of the action took place in two rooms, with long sequences shot in a very small area. That's why we had to use a greater variety of camera angles in shooting this footage, to keep the action flowing along—with interest." That's what cameraman Harry Stradling had to say, when we visited the set this week.

Asked about other problems, such as deep focus, which was a very difficult thing to get with the conventional lenses, Stradling said:

"We've licked that one too—because we're using a Garutso lens. This system of optics gives us tremendous depth of focus and more light."

That's a new one too because more depth means that the lens must be stopped down more with a consequent **loss** in light.

"I can shoot at f5.6 with this lens and get the equivalent light gathering qualities of an f2.8 opening. But best of all look at the focus . . ."

He pointed to Rex Harrison, 20 feet from the camera sitting on the four poster in front; at 4 feet, stood his wife, nearest the

• See "HOLLYWOOD" on Page 395

CLUB NEWS

BERGEN AMATEUR MOVIE SOCIETY, Hackensack, New Jersey. The September 17th meeting was set aside as the "George Merz Farewell Night," as a salute to Mr Mertz who is making his home in Hollywood, Florida. His last show, "The End of Steel," describes an annual train trip from Winnipeg, Canada, to Fort Churchill on Hudson's Bay. The picture runs sixty minutes and records the story of the six-day trip through rugged tundra, and barren wasteland. Picture is in color and black and white.

SOUTHERN CALIFORNIA MOVIE CLUBS are organizing into one main council, according to George Cushman, Long Beach. The first organizational meeting was held October 16th at 8:00 p.m., at the Bell & Howell Auditorium on La Brea. Movie clubs located south of Bakersfield are urged to attend so that a unified program may be evolved—for the benefit of all for the future.

JOHANNESBURG—The amateur Cine Club of Johannesburg via their publication "The A. C. C. SCREEN" has embarked upon a new editorial policy.

Informative articles on cinematography, written by camera club members, makes this periodical an interesting source of information. Included in the current issue are short pieces on "Camera Steadiness" by B. T. Smith; "An Experiment With Lenses," by Ian Nichol and "Cine Ideas," by R. Drysdale.

Newest project of the club is the making of a film on road safety. The theme will be directed mostly towards the "younger generation, both European and Bantu."

The annual competition committee has been selected as follows: W. Carine, J. M. Morison; N. T. Smith, L. J. Edwards, alternate; J. Porter and R. Cook.

Open to all members, the competition allows entry of any size film. Those rating 70% or more will be submitted to a board of judges who will select the "Five Best of 1951." The film scoring the highest rating will be awarded the "Film of the Year" trophy and a silver plaque.

CHICAGO. The Associated Amateur Cinema Clubs (of Chicago) will hold their annual "Show of Shows" November 9th at Orchestra Hall.

After viewing dozens of films, Mr. Gerald Richter, Program Chairman and member of the South Side Cinema

• See "CLUBS" on Page 387

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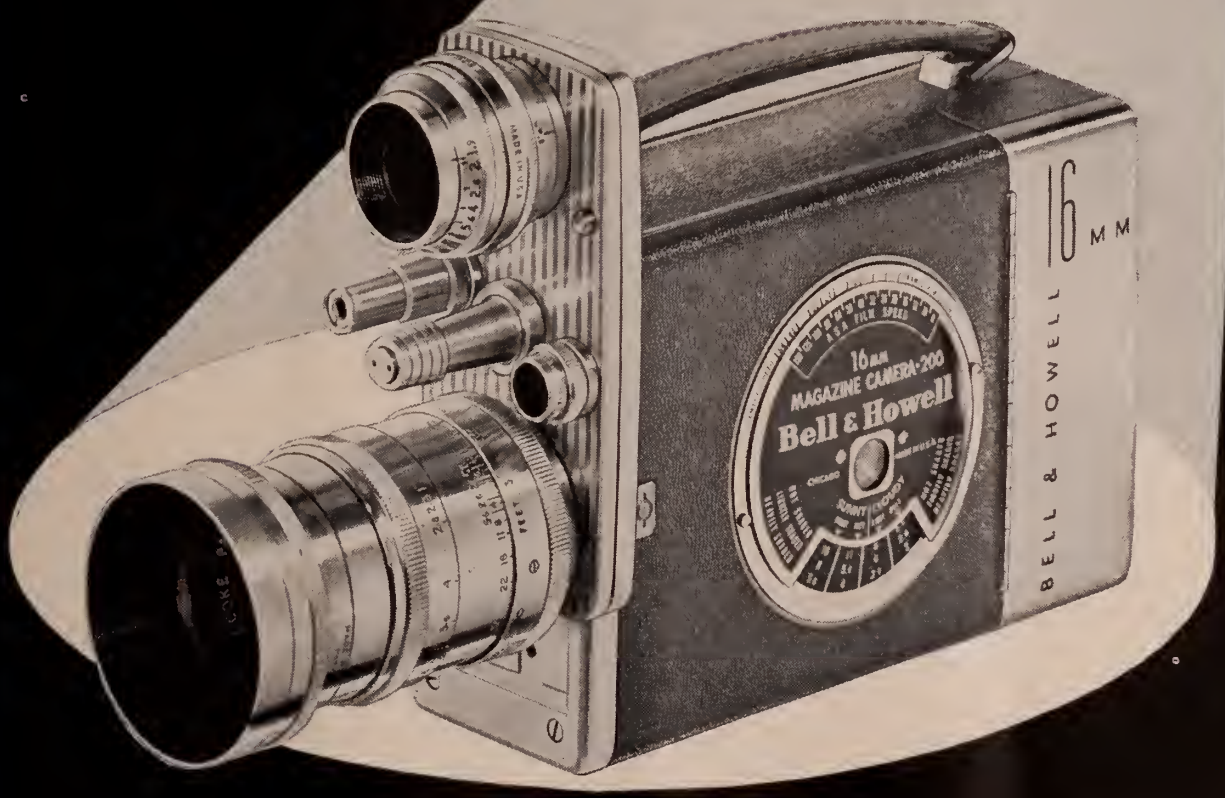
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The smartly styled "200" features a rich gray scuff-proof finish with satin chrome trim. It loads quickly with a magazine of 16mm film . . . has 5 precisely calibrated speeds (including true slow motion) . . . a film plane mark . . . full 12½-foot controlled film run . . . convenient ratchet winding . . . continuous run lock and single frame release . . . is equipped with a new, versatile, built-in exposure guide . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder. Like all Bell & Howell cameras, the new "200" is guaranteed for life.

CAMERAS!

. . . and what cameras! Here, at last, is beauty of design in a movie camera . . . *equal* to the craftsmanship and operating performance represented by the Bell & Howell name! Examine the rich styling of this brand new Bell & Howell "200"—compare it with any other make *feature for feature.* You'll *know* that here is the camera of cameras in the 16mm field.



The Swifturn turret model has all the features of the single lens "200" . . . plus the versatility of lens and matching positive viewfinder that rotate simultaneously and instantly.

ACTION!

Now is the time to take action . . . to *see* this new "200" at your camera dealer's . . . to *choose* this award-winning camera for your very own . . . to *make* it the number one gift this Christmas for your favorite person. Remember, liberal terms and trade-in are offered by most dealers.

You buy for life when you buy Bell & Howell!

MOVIE

Hot Turkey

I was searching for a new approach to a film I wanted to make of the annual Thanksgiving get together last year. It seemed to me that even with the importance of the gathering of the clan, the entire family eating under one roof, the real emphasis of the occasion was the Thanksgiving turkey. He seemed to be the real hero of the day.

Because of this I centered my film around the turkey. The film opened with a closeup of the bird, looking very tasty indeed, as it came out of the oven. I followed with other closeups as it made its way to the table.

Once the bird was placed on the table I cut to a medium shot of grandad preparing to carve the turkey with a sharp knife. From this I cut to several medium shots of the relatives seated at the table. I showed their reaction to the sumptuous feast which was placed before them.

As the meal neared its close and the heaping repast was fast becoming a memory, I cut again to medium shots of each member of the family as they showed the effects of a full meal. They rubbed their stomachs, closed their eyes in bliss, and in general got over the idea that they had eaten plenty.

The story ended with a close up of the remaining turkey bones as they were removed to the kitchen.

Rudy Arnold, San Diego, Calif.

Retribution

A man could go mad estimating the number of times amateur movie makers have scanned home movies magazines and thrown them down in disgust crying "The same old stuff, the same old stuff. Nothing but instruction on how to pan slowly, how to use a tripod, how to focus and ad infinitum."

I'm not writing this to take you to task for printing this information, though I'll admit it's true. My point is this: The very people who cry "Old Stuff" are the ones who fail to read



the information. These same guys who cry 'indifference,' are the ones who consistently produce films which feature fast jerky pans, shaky hand-held long shots, out-of-focus sequences and over-exposure. I know this only too well. I've been forced to sit through too many of these films to forget.

My idea is simply this: Why not force each of the filmers who disregard the basic rules of movie making to sit through three or four hours of their own films? I think it might do them a world of good to be locked in a room with a projector and made to think about their own productions. If nothing else it would be a good measure of self defense.—*Alvin Goodman.*

Movie Fun

Like most camera clubs, the one to which I belong was speedily running out of ideas. It seems to be a hazard faced by all camera clubs to run short of interesting ideas in a hurry. Pretty soon stuff gets to be "old hat" and movie making stops being fun.

We feel that home movie making is a hobby, like building bridges with an Erector set, and it should be fun. The way we started sparking up our club meetings was to assign a club project once a month based on a parody of a recent Hollywood film.

One night we would assign the project and two weeks later it would be reviewed by the club. Each member had to produce a one reel story on the idea assigned.

For instance, two months ago the club assigned the movie "Cyrano De Bergerac" as the theme. The winner was a movie titled "See a Nose Beerjack." It was about a very amazing Cyrano-like fellow who drove a brewery wagon and had the same swashbuckling loves that Cyrano had, except this film was humorous. The maker had a lot of fun making it and we certainly enjoyed seeing it projected.

The idea is not original. Actually, we heard about it from a friend who had seen movie comedian Jerry Lewis' satire on "Sunset Blvd" which Lewis titled 'Fairfax Avenue". When we heard about it we started it as our club project.

Our current club project is a parody on the latest Hollywod movie offering "No Highway in the Sky." The members are busy doing films with titles ranging all the way from "Underground Railroad" to "Too Many Highways in the Sky." They're all having fun.—*Clevis Moore, Seattle, Wash.*

Short Stop Substitute

For the home movie fan who processes at infrequent intervals, the greatest problem is that of keeping a supply of chemicals on hand at the proper moment. There is little that can be done to rectify a worn out or low supply of developer that I can recall but for the man who is all set to process 50 or 100 feet of film only to find himself out of acetic acid I can recommend a last minute substitute

Ordinary acid vinegar may be used effectively as a short stop bath in an emergency. Most of the commercial brands are a 5% solution of acid vinegar. Use the 5% solution this way:



To 32 ounces of water add 10 ounces of acid vinegar (5%). Leave the films in the short stop about 30 seconds before transfering to the hypo.

This works well as an emergency measure. There is no possibility of damage to film if they are left in the short stop under one minute. Over a minute there is a chance for a mottled effect. *Paul Johnson, Milwaukee, Wis.*

Estimates

Normally, my amateur film making encompasses producing films for my family. Recently, however, I was requested to shoot a 30 minute film for a small business concern. They asked for an estimate of cost on the film before shooting began.

Needless to say I had little experience in the preparation of such an estimate. Since the completion of my film, however, I have had a first hand opportunity to see how such an estimate should be figured.

The first step is to pin the purchaser down to a final length on the show. Usually this will be in the form of a time figure and will have to be converted into footage. Once the total footage has been established, triple it and with luck you will come close to an accurate figure.

Add to this the cost of processing, travel times to the various sets if they are on location, the number of lights and electric wires needed, a cost per day shooting salary for you while shooting and editing as well as insurance for equipment.

This figure will not be an accurate one but will give the starting position for a "cost Plus" arrangement.

—Roland Everman, Gary, Indiana

IDEAS

Thanksgiving Films

An unusual opening for a Thanksgiving film can be made by cross editing two related actions. An example of this is the film I shot last year.

It opened with a medium shot of dad in the bathroom preparing to shave for Thanksgiving dinner. A quick cut showed his son chasing the Turkey. A cut again showed dad sharpening his razor. Another cut showed the son sharpening the ax.

The next cross cut showed dad, razor poised close to his lathered face, ready to shave. This scene cut to a shot of the ax raised above the turkey.

This scene was cut to a closeup of dad's face as the razor made the first sweep across the face. The scene was cut to a medium shot of dad as he finished shaving and was applying lotion. This was cut to a medium shot of the turkey as it was being basted with gravy in the oven.

This quick cutting of related yet different actions added much suspense and pace to the film. It was a lot of fun and added a lot of interest to the opening.

—Ralph Alperson, Butte, Montana.

Exposing Infra-Red

There has been a lot of written material in these pages about the use of infra-red films for special effects. Fine. I'm all for it but there has been no information about proper exposure.

The span of color sensitivity of the photo-electric cell incorporated into meters is based on the visual spectrum and does not extend into the infra-red region. Because of this, the average meter is no help in computing infra-red exposure.



My experience has taught an obvious thing which I feel bears repeating. The best exposure data guide for infra-red little printed paper sheet enclosed with film. Following this as a BASIS for judgement. I've never gone wrong yet.

In bright sunlight with a 25A, 29F, 88, 89 or 89A filter over the lens the exposures run at f 8 with cameras with shutters which are rated at 1/30. And f 6.3 on cameras with faster shutters.

The 25A, a deep red filter easily obtained, is the most used filter for infra-red photography. — *Frederick Parkinson, Bridgeport, Conn.*

This is . . .

YOUR DEPARTMENT

To all of you whohave asked us for filming ideas, we dedicate this new department. The suggestions outlined are edited from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them. Anyway, let us know your recation to this new department.—*Ed.*

time to edit your vacation films now



INSERTS of maps at intervals thruout travel and vacation place the audience at the locale of filming more quickly than do titles or any other medium. Map shots also serve as a tie-up medium, knitting together in continuity a series of more or less unrelated scenes. As an opening shot of a travel or vacation movie, a map can convey the route traveled and locale of the country and events pictured in scenes to follow. In short, maps properly used vastly increase interest in a picture.

SIMPLIFY YOUR MAP

Care should be exercised that the map used as an insert is not too complicated. With all details of the map equally prominent, the eye is unable fully to comprehend directions during the brief time an insert remains on the screen. Most acceptable is the map that is traced from the original with only the important boundary lines and landmarks showing, plus a heavy line denoting the route of travel.

SIMPLEST METHOD

Probably the simplest method of filming a map insert is to cut out the section of map to be photographed and insert it in a titler. Then follow the route with a pencil while filming. Same rules governing lights, exposure, etc., in title making would apply in making such a shot.

ANIMATE THE LINE

An easy way to animate the line if travel on a map is make a slit about 1/8 inch wide in the map along the route to be shown. This can be done with a razor blade. Beneath this slip is placed a sheet of paper, half white and half black. The map and the background sheet are then placed in the

• See "MOVIE IDEA" on Page 394

How to Make Ski Movies



While shooting races try to utilize slow motion to allow your audiences to study technique of experts. A good way to start your skiiers on their descent in your next picture.

A professional skiier-cinematographer reveals how to check your angle, exposure and speed, to make fine action sequences.

By WARREN MILLER

A primary requisite in this type of photography, as in any other, is to know your subject. You can only know it by being a skier yourself. I was rather fortunate in the fact that I taught Skiing at Sun Valley, Idaho, and raced all over the west before turning to the camera. When you are able to get around on skis fairly well, that is the time to go up and ask the name skiers for a few minutes of their time. In the meantime practice on your skiing friends. They'll be so flattered that you want to take a movie of them they will work all day for you and some of them will even buy the film. So, once you have someone working for you the rest is simple.

You of course have your script all written. Take my advice and don't try to stick too closely to it. As you ski an area, the ever changing snow conditions and complex lighting will present you with unusual ideas that you never dreamed existed as you worked over a typewriter.

Now to work. I chose the rugged and dependable 70 DA. Built by Bell and Howell, it has been used to film an interior at seventy five degrees above, and two minutes later caught a jumper at twenty below zero without a shudder. First choose a shutter speed. I find that shooting at thirty two frames for sound projection or 24 for silent projection gives the best effect. It slows the skiers down just enough to give them a little more grace and yet not enough to make them look slow. Now about exposure. Be very careful when you use the meter. If you read it directly, it will give you a consistent full f stop underexposure due to the extreme amount of reflected light. The grey card method is the best if you must use a meter.

As for lenses—I use the two inch almost exclusively. This allows for a more constant image size, as well as a larger one, and a longer film run with this large image. In shooting I NEVER SHOOT UP HILL. If you do, you can take a slope say 50 degrees in steepness and make it look as flat as a highway in the desert. I try to stage my skiers so they start about twenty degrees above a line drawn across the slope horizontally from me. Then I let them ski by and stop the camera when they are about the same distance below me. With this pan and tilt all at once while you are trying to hang on to the side of a cliff is extremely hard so—forget the tripod in this sort of action. However, I always leave one stored in a convenient place somewhere on the hill. Then if I see that beautiful scenic I won't wreck it by jiggling. Another thing to watch while

• See "SKI" on Page 388



Back lighted shots will give a thrilling and unusual effect to your movies. Here is the author in a Jump Turn.



CASH . . .

with your camera

By IRVING KASKEL

ONE of the most thrilling moments in a person's life occurs when he sees himself on the screen in action. The reason—be it due to a subconscious frustated desire to be a "real live movie star." or be it a wish to "really see what I look like to other people"—pales in importance before the pleasure he derives in viewing himself. Therein lies the basic motivation which is your guarantee of success in motion picture work—provided you have perseverance. sales ability, technical knowledge, an engaging personality, and resourcefulness. all in generous amounts. This may sound like a tall order, but broken down into its essential components, as we shall do below, the task assumes workable proportions. While the information presented in this article applies largely to conducting a motion picture business in an urban area. principles and methods apply to smalled geographical units. Only minor modifications would prove necessary. By and large, all fields of photography are "sisters under the skin."

CHOOSING YOUR EQUIPMENT

Your first venture, of course, will employ silent film. Later on, when you feel the situation warrants it, you can try your hand at making sound movies if you are so inclined. You must decide at the outset whether to use 8mm or 16mm film. This is largely a matter of personal preference. Shall you use color film or black-and-white? Once you have seen and tried color movies. you'll rarely use black-and-white. There's no comparison.

Other equipment you will require will be: a combination editor-splicer; a projector, a camera (magazine-loading f1.9 or larger lens opening; a few film reels (200' and 400' sizes); several film cans; a titler; lights; a portable light unit. Use a light unit that can be supported by a wooden handle hand-held to allow you freedom of both movement and picture-taking angle in your work. Finally a heavy-duty 30' extension cord. The above items need not be elaborate nor expensive affairs. There is excellent equipment on the market modestly priced. Make arrangements with your local photo dealer to supply you with film. If you buy all equipment from him, you effect liberal savings. Always carry extra fuses, lights, and film on

• See "CASH" on Page 389

Let's Make a Movie

A 400-ft feature film can be made for fifteen dollars using amateur actors. It might take a little time but you'll have fun.

By RAY LONG



THERE stirs in the best of us a desire to be an actor.

So, what are you going to do about this ambition? You own a camera, don't you? Why, then, take it out of its mothballs, pick out a story, and get started. It's as simple as that. There'll be problems, of course, but once you've started work on your movie, you'll find that they won't be one-tenth as hard as you thought.

But how much will it cost? To get specific: obviously, the longer it is, the more it'll cost. With that in mind. you might plan to make your first attempt a story which can be fitted into fifteen minutes time. This is roughly one four hundred foot reel, the same as professional "short subjects" which run about that long.

A movie of this length needn't be very expensive. If you're lucky, you'll need just four hundred feet of film. More than likely, though, you'll have to do some retakes, so you'd better plan on using about five hundred feet of film, eventually winding up with four hundred. Now with film available at surplus prices, five hundred feet should cost you about fifteen dollars.

Next thing you'll need will be a cast. If you belong to an amateur acting group, your problem's solved right away. The people in such a group are there because they like to act, and very probably most of them would be delighted to get a chance to work on a movie. If you aren't close to a group like that, you must have friends who not only like your movies, but who have talked about how much fun it must be to actually work on them.

Now that you've made people all enthused over the idea of making a movie, gather them at your home for a talk-fest. The main things you'll want to do then will be to settle on a story, pick the cast for it, and estimate how long it'll take to finish the picture. So choose your favorite short story. But what stories are the best to use? Probably a short mystery. They have obvious reasons for building suspense: somebody's going to be killed. This helps to keep up the interest of your cast. who like getting excited as much as the audience. Besides, it's not hard to produce an excellent mystery, complete with bodies, clues, detectives. suspects, and villain in fifteen minutes. So choose your cast carefully.

They will probably follow you pretty well at the first meeting, but here they'll almost certainly want to know one thing: How long will it take to make the entire picture? You assure your cast that the picture can be made in about six weeks. To do this, though, you'll have to plan on meeting about twice a week for that time. This may seem like a lot of time, but point out that many times you'll be working on

• See "MOVIE" on Page 392

THE CHAMP

Here is a simple little Home Movie script that can be set up and shot in an hour on 50 ft. 8mm. or 100 ft. 16mm.

By DAVE DETIEGE

Scene 1. Title: "The Champ."

2. M. S.: Dad is sitting in an easy chair reading the paper. He is smoking a cigar.

3. C. U.: Dad taks a puff on his cigar then takes a quick look off-stage to the right.

4. M. S.: Door opens and Junior bursts into the room. He is crying and holding his right eye.

5. M. S.: Junior rushes up to Dad still holding his eye.

6. C. U.: Dad (looking directly into camera) asks,

7. Title: "What Happened?"

8. C. U.: Junior uncovers his eye. (He has black eye). He says,

9. Title: A big bully hit me!"

10. M. S.: Junior and Dad look at each other as Dad puts his cigar in his mouth and glowers. He says,

11. Title: "Oh, he did. eh? Come on! Show me this toughie!"

12. M. S.: Same door Junior came





through. Dad walks into scene and opens door. Junior goes out as Dad rolls up his sleeve. Dad goes out and closes door. (*Hold Camera on door for about five seconds*). Dood opens. Junior comes in, a look of wonder on his face. Dad comes in after him and closes door. He is holding his left eye. His shirt is ripped and he has a smashed cigar in his mouth.

• Continued on Page 394



The World of the Bees

A Danish amateur tells how he filmed a colony of bees with only simple 8mm equipment and a few pieces of cardboard.

By K. HEIBERG ANDERSEN

I READ a book and began shooting bees. It was really Frank Stuart, who wrote "City of the Bees" that started me on the royal road to bee photography. The book gave me the incentive to film the life of the busy insects—which incidentally is so much like our own daily activities. Of course, the film itself was a struggle, but not too difficult after the first few obstacles were overcome. First problem was my 8mm camera with its fixed focus lens—I doubted whether this could be used for ultra-close ups. After some experimenting I discovered that sharp images could be recorded on the film, even when the subject was only two inches from th lens.

The second problem was the viewfinder. At such close distances, it was practically useless because the field of view was not a true one, due to the fact that the lens "saw" an entirely different area. An independent view finder was made of cardboard. and after much checking. one was constructed which covered the field I needed for my film. The majority of shots were made at two, four, and ten inches. Close up lenses of +4 +8 and +16 diopters served all distances.

After the mechanics of the camera were solved, the next problem was to make the film as realistic as possible. I placed the hollow butt of a tree in front of a bee hive and here I shot all the out-door scenes. But the most interesting part of their lives. (the daily relationship of one group of bees with the other) had to be done so that the camera could survey and keep track of them as they worked inside the hive. An observation hive was made of two glass walls between which the honey-comb was suspended. This formed the rear, while in front I had the hollow tree from which the insects could enter and exit, undisturbed. The whole

• See "BEES" on Page 395

Observation window built over honeycomb to make close-ups of bee activity.



Close-ups of queen bee before death.



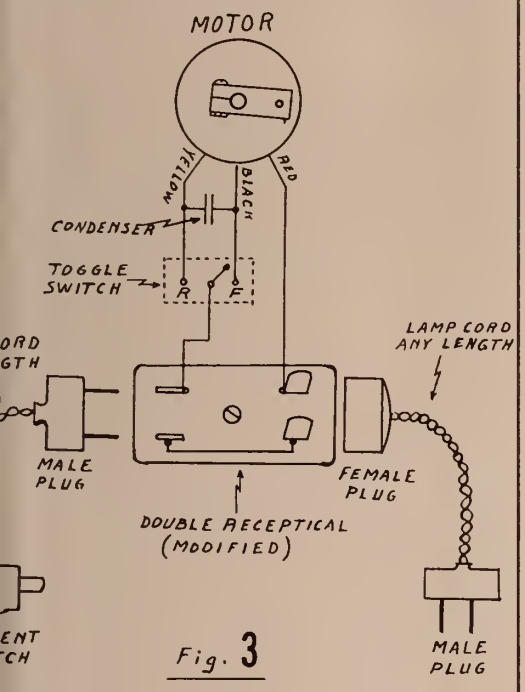


Fig. 3

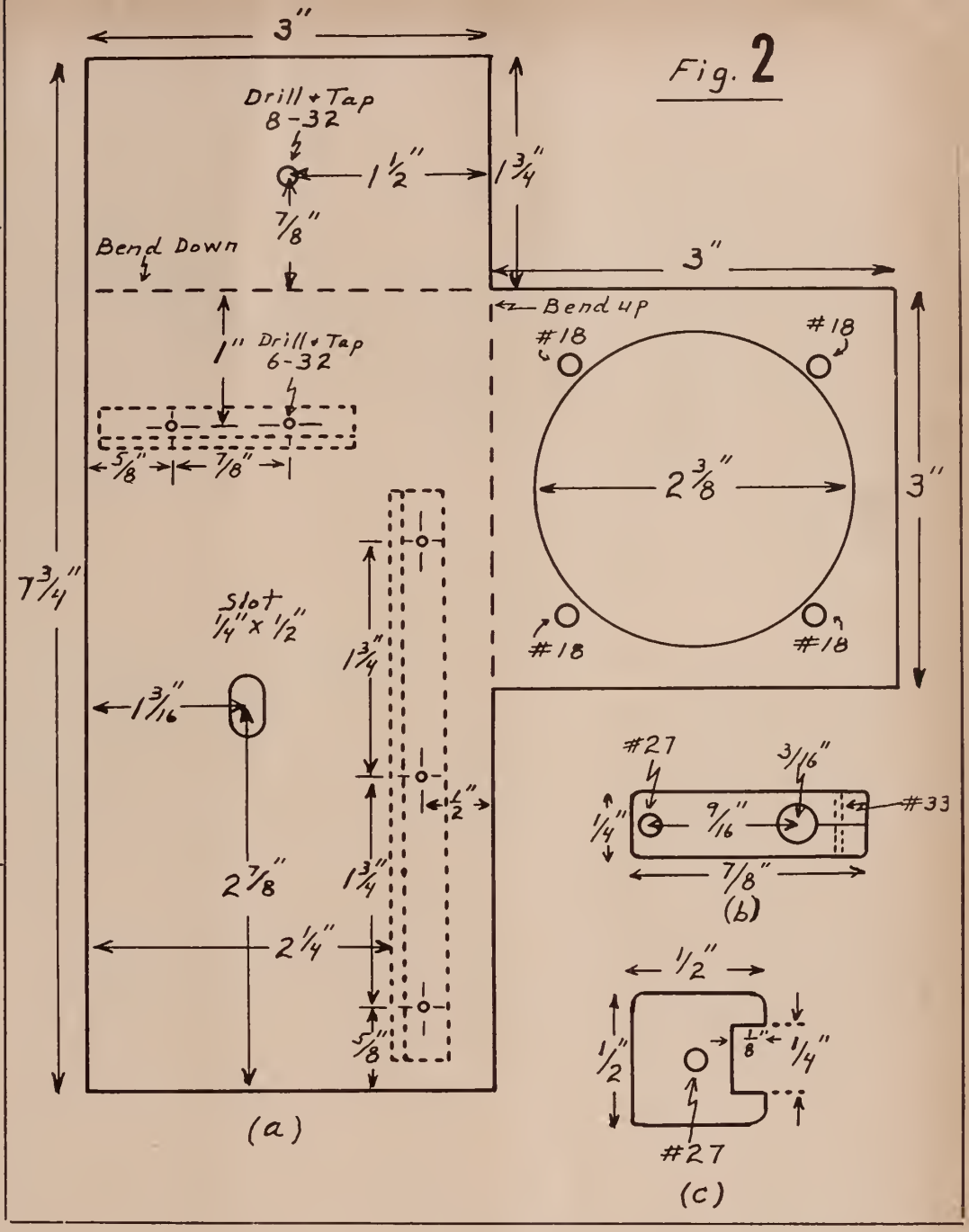


Fig. 2

A Remote Control

By B. F. GOSTIN

(Part One)

THERE are many times during the filming activities of all home movie makers that they wish for some device whereby the camera can be secreted and operated from a remote point thus allowing the operator to take part in the scene. Such a device is not difficult to construct and its usefulness will more than repay the amateur for his effort.

The accompanying illustrations show, in general, the construction of this device and illustrate one example of its use in nature photography. Another example worth mentioning, is a "Christmas Film" which the author recently made, in which he and the other members of his family all appeared in practically every scene, the cameras being operated entirely by remote control by various members of the cast. In all, approximately 400 ft. of film were successfully taken. Why not try it?

Motor Operated Control

The remote control unit described here was made for a Filmo model 121 magazine loading camera, but by changing the dimensions somewhat, it can be applied easily to a Filmo model 141 or an Eastman magazine loading

• See "REMOTE" on Page 388



Completed unit ready for use.

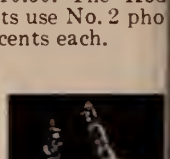
Good to Give... Good to G





KODAK VARI-BEAM LIGHTING UNI
These remarkably versatile and ◦ ficient photo lighting outfits featu Kodak's unique Vari-Beam Refle tor—finger-tip adjustment for a light beam from "spot" to "flooc

In the Kodak Vari-Beam Star light, the reflector is mounted or telescoping column. It's easy to : up . . . gets into action fast. $ The Kodak Vari-Beam Clamplig (inset) has a padded clamp for ea attachment to nearly any flat or bular object. $10.50. The Kod Vari-Beam Lights use No. 2 pho flood lamps, 37 cents each.



Reflector Photofloods, combining lamps and reflectors, are another efficient light source for those with adjustable floor or table lamps. $1.30 each.

FILTERS AND CLOSE-UP LENSES IN KODAK COMBINATION LENS ATTACHMENTS



The pocket-size case above is fitted to accept a full complement of Series V Kodak Combination Lens Attachments. $4.25. A similar case is available for Series VI Attachments.

For Kodachrome Film, filters are far from essential, yet frequently helpful under unusual filming conditions. With Daylight Kodachrome Film, a Kodak Skylight Filter cuts out the bluish cast that's sometimes a problem in overcast or shady scenes and in distant or high-altitude vistas. From $1.60. And, especially helpful with roll-loading movie cameras, a Daylight Filter for Type A Color Film permits emergency double-duty filming with indoor Type A Kodachrome Film . . . no filter indoors, a "Daylight" filter outdoors. From $1.60.

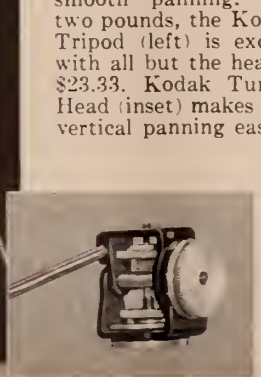
For both color and black-and-white movie making, a Kodak Pola-Screen is useful, not only to control background tones and to snap out sky-cloud contrast, but to dispel distracting reflections from glass, water, and other nonmetallic surfaces. From $6.50.

Kodak Portra Lenses let you move in much closer than your camera's normal focusing minimum. These easy-to-apply supplementary lenses make possible extreme close-ups of minute movie subjects which can be screened literally thousands of times real-life size. From $2.50.

For black-and-white film, a Kodak CK-3 (yellow) Filter slows down blues to give pleasant contrasts of sky and water with clouds and foreground objects. From $2. The Kodak Wratten A (Red) Filter retards blue even more. Fine for dramatic effects in scenics because it "overcorrects" to produce startling contrast in sky, clouds, and water. From $1.60.



KODAK EYE-LEVEL TRIPOD This sturdy but surprisingly lightweight aluminum tripod provides rock-steady support . . . teams with the Kodak Turn-Tilt Head for velvet-smooth "panning." Weighing only two pounds, the Kodak Eye-Level Tripod (left) is excellent for use with all but the heaviest cameras. $23.33. Kodak Turn-Tilt Tripod Head (inset) makes horizontal and vertical panning easy. $15.46.





KODAK CINE ACCESSORY LEN
Whether it's a telephoto lens to br sport and nature scenes up close . . wide-angle lens to broaden your ca era's field of view, especially indo . . . or a finer, faster lens of stand focal length . . . there's no better than the extra movie range assured l top-quality accessory lens. Kodak C Ektanon and the superlative Ek Lenses are priced from $42.50 to $

ODAK CINE ACCESSORIES

IF there's a movie maker on your Christmas list, you can start gift shopping right on these pages. For, to a movie enthusiast, there are no gifts more welcome than Kodak Cine Accessories.

And if you're trying to tell someone what *you* want, these pages should make it easier. Check the items you'd like. Your Kodak dealer will help your Christmas shopper do the rest.



CINE-KODAK DUO SPLICER OUTFIT Here's all you need to make splicing easy and enjoyable. Designed to give you exact splicing, its double, firm-holding twin platens lock film in place during scraping, cementing, and welding. Comes with complete instructions. Ruggedly constructed, ideal for both 8mm. and 16mm. movies. $7.95.

KODAK EDITING VIEWER This
y movie aid makes editing
. . . shows your movies—en-
i and in full action—as you
them in either direction. When
ome to a scene where editing
ded or a title is desirable, just
a lever—a harmless nick on
order of the frame you're view-
provides easy identification.
able in both 8mm. and 16-
models. $27.50.



CINE-KODAK EDITING OUTFITS Cine-Kodak Senior Editor (right), for 8mm. or 16mm., accepts reels up to 400 feet, and includes an editing rewind and splicer. $37.50, complete. The Cine-Kodak Editing Viewer can readily be added. For fast, expert editing of 16mm. movies, the Cine-Kodak Master Editing Rewind, $52.50, provides an extra-sturdy metal base with ample



room for viewer and splicer . . . finger-tip brakes for fast-winding spindles. Takes reels up to 1600 feet.

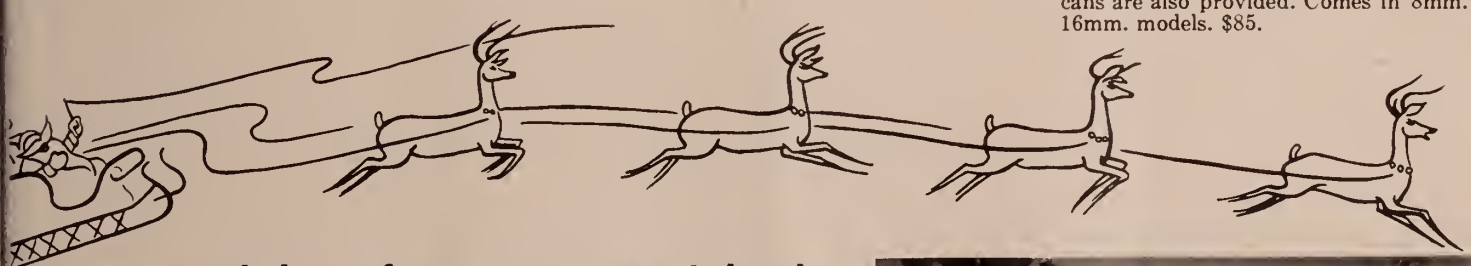


Cine-Kadak Titler shown with Cine-Kadak Royal Magazine Camera.

CINE-KODAK TITLER Titles make all good movies better movies. With the Cine-Kodak Titler and a Kodak movie camera, you can make your titles easily, quickly. Includes a close-up lens, a copy easel, and a camera support. Title cards are furnished ready for typing, and you can use parts of road maps, postcards, snapshots—whatever suits your purpose. The Titler centers them all exactly. In fact, it makes wonderful super-close-ups of any small object framed within its easel. Some cameras require an inexpensive accessory base for height alignment. Titler, $8.75.



CINE-KODAK EDITING KIT It's a complete editing workshop—in a luggage-type case just 14 inches wide! Rewind, viewer, editing bracket, and splicer are in "just right" position for easy, efficient editing. Film-strip trays and plenty of space to store reels and cans are also provided. Comes in 8mm. and 16mm. models. $85.



and don't forget Cine-Kodak Film



The indoor season, with family gatherings and holiday celebrations, has a way of presenting wonderful movie-making opportunities—without advance notice. Above all else—be sure *you* have plenty of Cine-Kodak Film at Christmastime.

And film is an ideal gift for any movie maker on your Christmas list . . . a gift that will be welcome even to those camera owners who "have everything."



Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

CINE WORKSHOP

MOONLIGHT EFFECT IN DAYLIGHT SHOOTING

I was faced with the problem of producing a moonlight effect on the opening scenes of a picture of Trivandrum City which was shot with daylight Kodachrome. After considering various gadgets I decided on using an inexpensive equipment, and it was—believe it or not—nothing more than a piece of blue cellophane. I stretched it over my taking lens and held it in position by a ring made of paper. I selected for the scene, a spot where there were strong contrasts of light and shade. In regard to exposure I was guided by the exposure meter, and did not take any allowance for the blue cellophane. When the film came back from the laboratory and was projected it made a flattering impression, and none among the audience could say that the scene was shot in day time. Try the trick next time and see the result for yourself.—N. P. Hariharan, Madras, India.

BACKWINDING DISCOURAGED

In the August, 1951 issue of Home Movies on page 263 under the heading "I've Got a Problem" a question is asked concerning the backwinding of 8mm film supplied in the standard 8mm magazine for the purpose of making fades, double exposures, and dissolves.

We have been trying to discourage this practice for some time now. The reason is that as the film feeds off the supply spool in an 8mm magazine the remaining film on the spool may tend to "clock-spring." If the magazine is now reversed, the spool containing the clock-sprung film becomes the takeup spool. But before it can take up the film being fed it by the camera, it must first take up or reduce the clock-sprung footage. While this is happening, the film coming through the magazine gate has no place to go and just piles up inside in pleated folds. When the magazine is reversed, the same thing might happen again in the opposite direction. While it is possible that a dissolve might be made satisfactorily if it is positioned near the beginning or end of the reel and if not more than a foot or so of film is involved, it is a practice which we cannot recommend.—Harris B. Tuttle. Eastman Kodak Company. Rochester. New York.

SHORT FILM LENGTHS

In order to utilize a score of short lengths of film which had accumulated over the past year, I hit upon an idea where these could be tied into one long feature film.

Starting with the title "NEWS OF THE DAY" I began to shoot my news reel, and here is how I did it.

I rigged up a clothes line, and to this attached a globe of the world in such a way that I could spin it at will. As a background I used a Radiant 37" x 50" screen. Title letters were of the pin-on type, ¾" high. Then I started the globe spinning and filmed the letters as they "popped" on the



globe. Choosing the so-called news events was not difficult. With "HEAT WAVE AFFECTS NATION" I used a blue background and white letters. I had random shots of children swimming in a fountain; beach scenes; a man coming out of the side of a boat with a fish in his mouth, and finally a short shot of someone throwing a bucket at the camera. All these shots tie into the idea of a good weather story. (The bucket shot was made with me safely inside a car with the windows rolled up.)

Whatever short strips you have on hand will determine the subjects chosen — this suggestion should get you started. Here are some other titles used; Housewife Foils Bank Robber, New Fashions, Botanist Develops New Plant, and so on.

Instead of using the globe as a motif for my newsreel, I tried another idea, using a clock, (see illustration). But there are many good ideas floating around which can be adapted to your Home Movies News Reel. Try it. It's fun.—Frederick R. Klosterman, Coral Gables, Florida.

TRICK TITLE

Here is an animated title that makes a very effective way to change from one title to the other. It is best worked with plaster letters that can be bought from any camera shop.

Fade-in your first title. Then plan on paper, which letters of the first title will appear on the following title also. One by one, remove the letters of the title which will NOT appear in the next title. Expose two or three frames between each letter. Then move the remaining letters to the position that they will appear in the next title. Remember to expose two or three frames between each little movement. Next add the missing letters one by one, until the complete title is spelled out. Expose two or three frames before each new letter is put into place. Leave the camera running at the end of the title, and fade-out.

The effect obtained on the screen will be that of the letters disappearing and moving as if by magic.

—Fred Beste.

FILM SAVER

Always use the beginning and end footage of your reel of film for such things as titles, stock shots of clouds, sunsets, etc., that can't be shot over, if needed. This way you won't lose a valuable scene that can't be duplicated later. After you have shot the first few feet of a reel of film for titles, etc., you will be certain to have subsequent scenes returned to you in their entirety from the processing laboratory instead of being cut off at the perforation marks.—Kenneth Osborne, Oak Park. Illinois.

SUN SEQUENCES

You can use the sky at different times of day to add a professional touch to your films. Use a sunrise to start a sequence, by fading in slowly to a full sunrise. Then cut over to your starting scenes. End the sequence with a sunset, gradually fading out. To show lapse of time—several weeks or months—use shots of clouds against a clear blue sky. An exposure of f/1.9 to f/2.8 is best for the sunrises and sunsets, and at f/11 aperture you will get a nice deep blue sky that will give a nice contrast to the white clouds. These shots can be taken when convenient, now that spring and summer are approaching, at the end or beginning of a reel of film, and/or when you have the opportunity to photograph an especially nice sunset. Take a number of these stock shots and file them away, to be used when you edit your films. End a complete reel with a sunset, including a fade-in and fade-out, at the conclusion. — Kenneth Osborne, Oak Park, Illinois.

EBFILMS and "HOME MOVIES" PRESENT

exciting new FILM-A-MONTH PLAN

TO BRING YOU THE FINEST HOME MOVIES AT TREMENDOUS SAVINGS PLUS ONE YEAR'S FREE SUBSCRIPTION TO HOME MOVIES MAGAZINE!

Now you can own the finest 8mm home movies ever made. And at never-before-possible savings. You get your choice of films that thrill, fascinate and entertain the whole family. Stories of far-off lands and peoples! Almost unbelievable live animal pictures! Films about champion sports—travel films—adventure films!

You get **four** famous Encyclopaedia Britannica one-reel films for the amazingly low price of only $4.50 each —**plus** one **more** film FREE, plus one year's subscription to HOME MOVIES. (If you are already a subscriber, your subscription will be extended 12 months).

The regular price of these EBF Short Films is $6.50 each. **Five films, plus a Home Movies** subcsription **would cost you $35.50. Yet you pay only $18.00** and **actually save $17.50.**

Naturally such an unusual offer is for a limited time only. So don't delay. Read the list of exciting films to your right. Select the four you wish, marking them "1", "2", "3", and "4" in the order you wish them sent. Then fill out and mail the order blank together with your check or money order for $4.50 to "Film-A-Month Plan", Box 300, Wilmette, Illinois. Make your check payable to "Encyclopaedia Britannica Films". Your first film will be sent you postpaid and your free subscription to Home Movies will start at once. (If you want your film sent C.O.D., check the C.O.D. box on the coupon. You will then pay postman $4.50 plus shipping charge).

Each month you will receive another exciting film of your selection, C.O.D. When you have made four payments, totalling $18.00, you will receive your **fifth** film, absolutely FREE!

Don't miss out on this wonderful offer that cuts your home movie costs almost in **half.** Save this money by sending your order **today.** And get ready to enjoy a completely new and different screen entertainment—for you, your family and friends.

BIG $33.50 VALUE FOR ONLY $18.00!

TRIPLE OFFER SAVES YOU MONEY IN THREE WAYS!

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1.	Select any 4 films from list on opposite page. Regular price is $6.50 each. You pay only $4.50 ea.....	$8.00
2.	In addition you receive as a bonus one more film from EBF. ..... Absolutely **FREE** of cost. (Regular price $6.50)	$6.50
3.	You also receive, one year's subscription to **HOME** MOVIES MAGAZINE. (Regular price $3.00).....	$3.00
	TOTAL SAVINGS TO YOU—$17.50	

Only $4.50 Down

(Remainder $13.50 to be paid over period of 4 months)

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CHOOSE ANY 4 OF THESE 20 GREAT FILMS

List them by NUMBER on the coupon below, in the order in which you want them sent you.

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Your Pets.....H-9
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Peter Rabbit's Adventure H-7
A Lost World H-6
Inside India H-5
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How to Catch (Baseball) H-16
How To Throw (Baseball) H-17
How To Handle the Football H-26
How To Block in Football H-27
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Cowboys and Bronc Busters H-36
Tasco, The Navajo.....H-19
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Giant Africans H-12
Congo Pygmies H-13
Desert Arabs H-4
Infants Are Individuals H-14
Christmas Rhapsody.....H-23

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%Encyclopaedia Britannica Films
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(Check below the method of payment you are using.)
I am enclosing a check ( ) money order ( ) for $4.50. I want my film sent C.O.D. ( ). (Write in the number of each film you select in the order in which you wish them sent. Use the NUMBER (as H-10), NOT the name of the film). Please send me the 4 films, in the following order

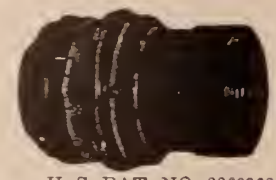
1—Film number..... 2—Film number.....

3—Film number..... 4—Film number.....

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- Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.
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- Sizes available now: 35 and 50mm uncoated and 75mm coated.

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Kodachrome—50 ft., 8mm $8.50 100 ft., 16mm $16.00
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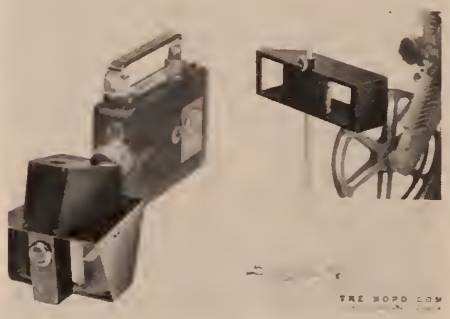
product news

SUPER SPEED FILM

Diablo film, recently announced by Egon Dittman laboratories, is now available in 8mm. and 16mm. Claimed to enable the amateur to photograph the television image directly from the screen. with an aperture of F 3.5 or F 2.7, the film must be processed by Dittman Laboratories. They include this service in the sale price of $6.98 for 100 ft. 16mm, $5.25 for 50 ft. 16mm magazines, and $2.85 for 25 ft. double 8mm. Write to Egon Dittman, at Box 734. Berkeley. California.

THREE DIMENSIONAL MOVIES

The Nord Company. 254 First Avenue North. Minneapolis. have begun the manufacture of a 3-dimensional converter which slips over the



motion picture camera lens. Another converter. placed over the projection lens. is also available at modest cost. Details from the Nord Company at the above address.

25,000 FRAMES A MINUTE

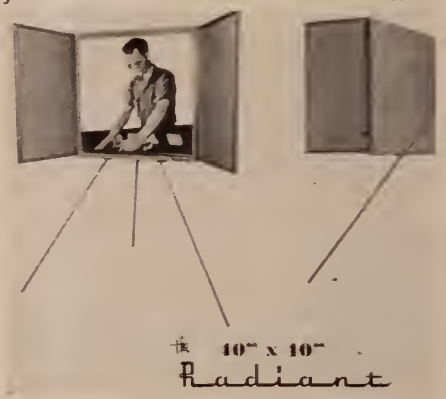
Progress in developing an 8mm high speed motion picture camera capable of speeds of 25.000 frames per minute and research on photographic development and exposure was reported in talks by three photographic scientists, October 12, at the Photographic Society of America convention in Detroit.

David Gilkeson. project engineer with the Wollensak Optical Company. Rochester. N.Y.. reported on the ultra speed camera development in a talk on high-speed motion photography. In presenting a paper. co-authored with John H. Waddell, also of Wollensak. Gilkeson gave details of a new full-frame 35mm high speed camera.

SCREEN FOR DAYTIME PROJECTION

A new classroom Projection Screen which permits movie and slide projection in lighted rooms has been perfected for the Visual Education field by the Radiant Manufacturing Corporation after three years of scientific and laboratory research.

With the Radiant "Classroom" Screen. blinds and windows may be left open and normal ventilation retained at all times in rooms where darkening equipment is difficult or too expensive to install. Now the teacher has complete audience control and the students may make notes during projection. while the material is fresh in



mind. Supplementary visual aids may also be used during projection.

The "Classroom" Screen has an unbreakable. wide-angle projection surface and is equipped with doors which protect the suface and permit easy, safe storing. The Screen measures 43½" x 43½" closed. The viewing surface measures 40" x 40". The total weight is less than 22 pounds. The Screen frame and doors are lacquered pastel green and trimmed in lustrous redwood. Price $39.75, complete. For further information. contact Milt Sherman. Radiant Manufacturing Corp.. 2627 W. Roosevelt Road. Chicago 8. Illinois.

FREE CATALOG

Tiffen Manufacturing Corporation. 71 Beekman Street. New York 38. N.Y.. now has available the most complete catalog this firm has ever issued. full of helpful and informative data for better photography. In addition to the complete range of Tiffen Filters. Adapter Rings and Lens Shades available for every camera made. many other items are listed. A boon to all amateur and professional lensmen is the section devoted to the correct usage and effect of various filters. A free copy of the new Tiffen catalog may be had by writing directly to the manufacturer.

TRIPLE SPEAKER FOR 16MM SOUND

Featured at the National Audio-Visual Association convention in Chicago is this new Kodak Multi-Speaker Unit. Claimed to be the first triple speaker unit ever offered for use with 16mm sound projectors, it enables projectionists to achieve maximum flexibility in sound reproduction, states the Eastman Kodak Co.

CLUB

• Continued from Page 373

Club, selected four diversified subjects to make up the two hour program, Three short films and one feature length picture.

Mr. W. R. Homan of the Edison Club will show "Albacore Adventure", a fast moving film on deep sea fishing off the coast of California. Mr. A. C. Kadow of the Chicago Cinema Club will show a condensed version of his now famous bird picture "Many Wings." Mr. Lou Adam of Calumet Movie and Slide Club will show his prize winning comedy film "What A Life." What happens to Mr. Adam shouldn't happen to a dog. The featured film will be "Tramp Steamer To Trinidad." by Dr. J. Gerald Hooper. well known lecturer and photographer and a member of the South Side Cinema Club. This tale of adventure among our islands to the south should prove to be a most interesting film and a fitting climax to this outstanding program of amateur films . . . the annual Show of Shows.

Ticket sales are under the able direction of Conrad Bauer of the Edison Camera Club. Tickets may be purchased for one dollar including tax from any of the member clubs or they may be bought at the door. (Mrs.) Alice Koch of the Chicago Cinema Club will act as Master of Ceremonies.

CALGARY MOTION PICTURE CLUB, CANADA. First meeting of the season was held September 17th in Calgary. The program was as follows:

1. Talk on the value of using a light meter.

2. Film Program included "Holiday Film"—400 feet. 16mm. made by Lloyd Webster. "Movie Picnic"—200 feet. 16mm. by Bill Scott, and "Midas Tries Again"—8mm film.

Use of Dynacolor film was discussed at this meeting and members viewed a sample strip, with interest.

OAKLAND, CALIF. The Bay Empire 8mm Movie Club, Oakland. California, has invited the members of several neighboring clubs to be guests at the November 14 meeting to hear a talk by Mr. Robert MacCollister. His film, "Art in San Francisco," made for Californians, Inc.. will be shown. and Mr. MacCollister will speak on the problems encountered by amateurs in making this type of movie. 8MM filmers are always welcome to visit the Bay Empire club's meetings, which are held at 8 p.m. on the second and fourth Wednesdays of every month at Jefferson School, in East Oakland.

• Continued on Next Page

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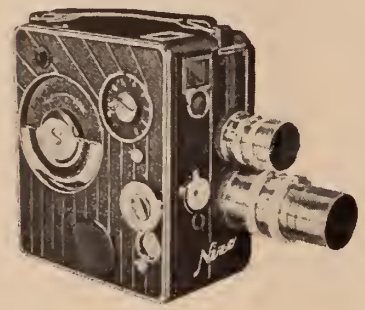
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SKI

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following the skiier; always stage him so that he glides out of sight near the end of the scene, behind a rock or tree, or just allow him to ski out of camera range. Then when you start editing you can blend the skiiers into a better chase without leaving the poor fellow stranded in the middle of the screen when you cut to another scene.

So far I have stressed the top flight skiier. However, don't overlook the beginner for your comedy relief. I find in my lectures that long after someone has forgotten the shot it took me seven hours to get, they still remember the comedy sequence of some beginner.

The actual operation of the camera will be a little hard because you will try to wear gloves. When the camera is hand-held, take off the right hand glove. I find that even at temperatures way below zero, the scenes are usually so short that you can get out of your glove, shoot it, and get back into your glove with a minimum of discomfort, and a maximum of good footage. As a carrying case a rucksack is a little uncomfortable. I use a snowproof case which holds the camera. I just wear it on a belt around my waist.

For that unusual effect try skiing along with the camera running. This is done by looking through the viewer with both eyes open. In that way your vision is not impaired. While you are skiing point the camera at your ski tips or at someone skiing along in front of you and everyone will think you are a magician when they view your footage.

(The two inch lens mentioned above is suggested for 16mm. cameras. The standard one inch can be used on 8mm. equipment.—Ed.)

CLUB NEWS

SEATTLE AMATEUR MOVIE CLUB Seattle, report that actual work sessions have started with the Sept. 11 meeting. Subject chosen was "Titles and Technical Difficulties" — supervised by George Jensen. Pictures shown at this meeting were as follows:

Frank Kiefner, "Vacation at Birch Bay", 8mm color, approx. 15 min. running time.

Frank Barney, Pictures of the Annual Picnic. "Anything can happen here" 8mm coolr, complete with titles.

Anchor Jensen's, Filming of the "Gold Cup Races", 16mm color approx. 20 min. running time.

Ralph Lund, "Death Valley," 16mm color. About 10 min. running time.

REMOTE

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camera. Considerable change would be necessary to convert it to use with other cameras, but the principle of operation would remain the same so the job should not be too difficult. Fig. 1 shows a view of the control unit for the Filmo alone, but details are the same for the Eastman magazine camera.

Constructional Details

Fig. 2 shows the construction of the base plate and trigger release parts, and the position of the camera guide rails. The base plate may be cut from either 1/16" sheet iron or 1/8" sheet aluminum. The extra thickness of aluminum must be used to give the necessary strength. The plate is cut to size and all holes drilled before bending the two tabs as indicated. The two guide rails, shown by the dotted lines on the figure, are made from ½" angle iron or aluminum. They must be mounted in the position shown so that the camera will always be properly aligned. A misalignment of less than ⅛" will cause the trigger release to fail to engage properly and the camera cannot be operated.

The ¼" by ½" slot allows the tripod screw, or panhead screw, to pass thru and into the regular tripod socket in the bottom of the camera. This slot allows for enough motion in the base plate so that the camera can be pressed firmly against the guide rails just as the tripod screw is tightened. Also, only the one screw is required to hold the control unit and camera in place.

The arm (b) is made from ½" thick aluminum. It is cut to size and the three holes drilled as indicated. Finally it is slotted with a hack saw into the 3/16" hole as shown in the figure. When assembling the unit, this arm is slipped over the motor shaft and a ½" 4-36 screw is run thru the #33 drill hole and clamps the arm tightly to the motor shaft.

The part (c) is cut from ⅛" aluminum and is the trigger that engages the camera release lever. It is mounted to the arm (b) by means of a 1" 6-32 machine screw, the exact spacing is ⅝". however this adjustment is best made after the control unit is completed.

Motor Drive

The motor used on this control unit is a Holtzer-Cabot type RBC 2510 rated at 115 volts, 60 cycles, 10 watts. The gear reduction box is removed from the motor and only the main assembly is used (Fig. 3). These motors can be obtained quite reasonably on the present war surplus market. Since this motor is used as a torque-motor only, operating thru a 10 to 15 degree motion, there are probably other types

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CASH

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an assignment to avoid embarassment. Carrying extra film means a chance to make extra money by persuading the customer that there is lots more to photography after the agreed-upon footage has been exhausted.

SELECTING YOUR SUBJECTS

While we are confining our discussion to weddings principally, there is no limit to the kinds of business you will be capable of handling. Other suggestions include: birthdays, engagements, religious ceremonies, baptism, first-born redemption, etc.; family-circle meetings; silver and golden anniversaries; sweet-sixteen parties; installation ceremonies of clubs; important business meetings. A fertile imagination will conceive of hundreds of kindred subjects. Anywhere and everywhere that people gather for business or pleasure you have a potential customer.

WHAT TO CHARGE

To overcome competition, charge a popular price that will have consumer-appeal because of its reasonableness. Investigate what others in the field in your area are charging and decide accordingly. (For example: $65 for 200 ft. of 8mm. color film and $12 for each additional 50 ft. might be a reasonable starting price). Of course, when your customers are referred by others with whom you've agreed to offer a percentage for their work, (see below: PUBLICITY) your price will necessarily be higher to allow for this additional expense. When you have gained a reputation and experience in the field, you will automatically be entitled to higher fees. The essential thing at the start is attracting customers.

PUBLICITY

Read the engagement notices of your local newspapers for forthcoming marriages. Send a card or notice to the bride's home. Women are better prospects than men for wedding movies. Do not omit vital data in your notice, including telephone number, price, footage, special features such as free titling, editing, home showing, film can, etc. Offer to show a sample of your work in her home at no obligation, provided, of course, you have such a sample. If you have none, you can have a duplicate copy made of your first job and use it as a sample from then on. Use a photograph of a smiling bride and groom in your notice. Keep a record of names and addresses and follow them up a week or so later with a telephone call.

Florists are another good contact for forthcoming weddings and other affairs. Call on florists and offer them a definite percentage for their refer-

• Continued on Next Page

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CASH

• Continued from Page 389

rals. Offer to send *them* customers in return.

Pay a visit to stores hiring and selling tuxedos, bridal gowns, and other formal wear and do the same thing with them.

An important source for obtaining customers is the wedding hall. One good wedding hall contact is often profitable enough to be satisfactory as your sole source of income. Emphasize the fact that your work is done efficiently and with minimum interference with the wedding ceremony and reception.

There are numerous businesses whose sole function it is to make all arrangements for a wedding, including the hiring of a photographer. Try to tie in with such organizations, especially since their clients are people of excellent means.

At a wedding which you are photographing, do not neglect to ascertain if any of the guests present are getting married in the near future. Speak to them. They are prospective customers for you. Many of them seeing you there will approach you while you are working. Make it a point to cultivate their goodwill.

Be certain to have attractive business cards printed. Distribute these to friends, relatives, prospective customers, florists, etc. Offer your friends and acquaintances a cash gift for their recommendations—if you get the job.

Portrait studios are good sources for customers. Get their owners to act as your agents. Perhaps some of them can be persuaded to put a sign in their windows. Remember to offer them a fixed percentage for their work.

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The trick in all publicity methods is to make contact with anyone and everyone in every walk of life who has anything at all to do with a wedding.

OVERCOMING SALES RESISTANCE

All prospective customers should be approached positively. Some of the objections you may run into will be: "Oh, we have a cousin (or uncle or friend) who'll take our pictures for us"; "But we don't have a projector—what'll we do with the film?"; "I don't like all those lights shining on me constantly. It'll spoil the ceremony." In answering these objections, you should indidate that you are an expert technician, that taking good pictures, like writing a book, is a specialized art not to be performed by any Tim, Dick or Harry.

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WHAT TO TAKE

No movie of a wedding is complete without scenes including the bride and/or groom getting dressed, the ceremony, and the reception. Get to the bride's home early, take pictures as inconspicuously as possible; show her attendants arranging her hair: have her put on a borrowed garter, etc. Proceed to the place the ceremony is to be held, perhaps politely asking for a lift in someone's car.

At the ceremony, make certain to take everyone coming down the aisle. Each person is an important actor in the story. Vary your angle and viewpoint. Take a distant low-angle "shot" of the couple at the altar from the rear of the room. Include all romantic situations—e. g. rings being placed on fingers, the kiss. Try for the unusual.

If there is a reception before or after the ceremony, you have a chance to take many appealing pictures. Youngsters at a wedding are always good for "cute shots" and provide comic relief. Dad and Mother dancing, bride and groom dancing, kissing, cutting the wedding cake. Employ trick photography.

In titling, do not overdo the task. Your opening title might be: looking over the shoulders of the bride and groom (or any two people, male and female, with backs to the camera) at the cover of an album bearing the words "Our Wedding." (You supply the prop.) The cover is slowly turned open and the next scene shows the bride gettin gready for the wedding. Titles may be made at any time and spliced in later in their correct position. Try titles like "Here Comes the Bride . . . ", "The Last Mile", (showing the groom coming down the aisle) etc. Use colored background material for your titles if the pictures were taken in color.

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POINTERS

1. Always make certain that permission to take pictures has been obtained from the officiating marriage perform-

• See "CASH" on Page 393

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MOVIE

• Continued from Page 376

a scene with only one or two people in it. Then, of course, the rest of your cast has a "night off."

Finally, tell your cast that the next time they come, you plan to start shooting. In this way you'll keep up their interest until the action of the picture takes over for you. In the meantime, though, you've got to start working on a screenplay.

Take the story, and translate it into an outline of what the audience will see when the picture is finished. It should contain a brief description of the settings, and an exposition of the important movements of the actors.

Now you notice that this doesn't indicate shots. Nor does it tell whether the actors are poker-faced, happy, excited, scared, or what. It only explains the necessary actions, including such an important one as the fade-out at the end. The reason for this is that the actor will have the final say about it. His method of looking happy may well not be what you expected. He can't help it; that's the way he looks when he's happy. So, if you've planned on shooting it one way, you may find that you have to do it some new way you hadn't counted on. Hence, it's better to make the screenplay as brief as possible.

The real reason for a screenplay in the first place is that it may not be possible for you to take the picture in the "right" order, from start to finish. You may have to jump from scene to scene. Obviously it's pretty important to have some idea of what to expect from each one before you get there.

If you can, plan to take the picture in chronological order, from start to finish. Not only is it the "natural" way, but it's much easier on your cast. That way they can build their acting performances logically, one piece upon the one before it.

Then, at last, when the actual day of shooting approaches, you begin to look over your equipment needs. The first is the camera, which you should made sure is running properly. Then there are the lights. If you have them, fine. If not, one of the best and easiest solutions is to buy four inexpensive clamp-on lights, but without the reflectors. Also get two silvered floodlights, and two silvered spotlights. This combination will give you a flexible lighting arrangement that will be excellent for most purposes. Just remember not to put more than two on any line, or you'll be popping fuses all night.

Then the next thing you know, your cast is there, and you're ready to start filming. Very good; now to business. First of all, explain to your cast how you've worked out the scene. The chances are that they won't have much more than a hazy idea of how it was supposed to be, and have left it to you to work out the details.

After your cast understands roughly where it's going, begin to rehearse this scene. The first step is the "walk-through." In this your cast actually goes through the motions. The hero rings the bell, the heroine comes to the door, and so on.

This way you'll discover the difficulties very quickly. One nearly certain one will be that your cast just doesn't "feel right." Well, one very useful device to use to relieve this difficulty is: put everything you can withing the scene into words, actually saying them. Then, find pantomime actions to replace these words. In this way, you'll go easily from the known and familiar to the new and strange.

During these rehearsals, encourage your actors to invent some new piece of business of their own. Very often it's these spontaneous bits of action which couldn't be anticipated that make the picture a success. At the same time, be on the look-out for any hamming, or overacting. Try to underplay everything, instead of "projecting" it.

Then, when the scene is rehearsed as well as it needs to be, photograph it at once. During the rehearsal you should watch to see the best camera angles as they appear. A good way to spot these is to actually stand in the spots you'll want to use when you photograph the scene. Finally, then, take off! Focus the camera, and set the diaphragm to the exposure meter reading. Tell your actors that when they hear the buzzing noises, to get moving.

As soon as you get back all the film, you'll want to edit the picture. Basically this is simply the process of gluing the pieces of film together in the proper order so that the story makes some sense. On a more refined level, editing serves to give the picture its pacing and timing. You do this by making some shots shorter, and anothers longer. Or perhaps, you move the entire shot from one spot to another one. The possibilities are endless, and anything goes, so long as it makes the picture better.

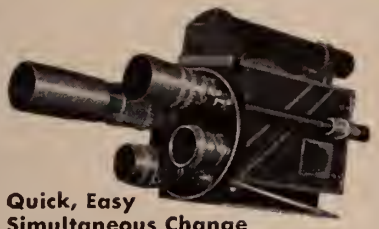
Once it's finished, you should plan for the "premiere." You can make this quite formal, if you wish, but more likely, you'll just want to have your friends, and the cast, and their friends in to see it. Set up the projector well ahead of time. Clean the lens, and carefully wipe the film gate. Then thread the film in place, and make sure it will run through properly.

At long last the audience arrives, and takes their places facing the screen. You turn off the room lights, push the button that starts the projector, and the film is on its way.

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CASH

• Continued from Page 391

er and the wedding hall director. Once you have done so, you can count on their cooperation.

2. If a candid "still" photographer is also present taking pictures, cooperate with him. Do not turn your bright lights on just when he's about to "shoot", etc. He will help you too in such matters.

3. Take plenty of close-ups. Everyone likes to see himself smiling broadly on the screen. Close-ups. CLOSE-UPS, and MORE CLOSE-UPS!

4. When approached by a customer on business, always make it a point to find out who referred him to you. Remember! The latter is expecting a commission and if he doesn't get it, you don't get any more referrals from him.

5. Give a receipt (blank books may be obtained at a local five and dime store) for all money accepted as deposit on an assignment. A suggested deposit might be the cost(to you) of film needed for the job (including the extra roll(s) you might bring along for additional picture-making). This at least insures your monetary layout should anything go wrong with the picture project.

6. Keep a datebook of appointments so that no two bookings are accidentally made for the same date. Include the customer's name, address, and telephone, the amount of footage requested, location of wedding hall, and other pertinent data.

SUMMARY

We've summarized, then, many of the things there are to know about taking motion pictures of weddings. These rules and suggestions apply to all social and business functions. With experience will come expert knowledge. We wish you success and prosperity in your new venture if you decide to undertake it. Rememeber! Perserverance and good judgment will enable you to overcome many barriers. The trite phrase "Rome was not built in a day" is as true now as it has ever been. Go to it . . . and good luck to you!

THE END

REMOTE

• Contniued from Page 388

of motors that would serve the purpose equally well.

The electrical connections are made as shown in Fig. 6. The condenser is rated 1.0 mfd. 250 volts and usually comes with the motor; if not, any good paper condenser of the same rating will work satisfactorily. The two-way receptical is modified by cutting the connecting link between the two contact springs on one side so as to obtain

• Continued on Next Page

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REMOTE

• Continued from Page 393

separate connections to these two contact springs. Then two strips of brass ¼" by 1¼", are wedged into one unit of the recepticle to convert it to a male type. This unit is always used for the connection to the 110 volt lighting supply. The extension cords and plugs may be any length desired or may be several pieces each 20 ft. long and any number may be plugged together as needed.

In wiring the motor, if the colored leads are connected as shown, the direction of motion will be correct for the Filmo 121 camera. If the direction of motion is reversed, the camera will operate single-frame exposure only. For some applications, this may be desirable and can be accomplished by merely switching the supply lead from the black motor lead over to the yellow motor lead. leaving the condenser connected between the yellow and black leads. The installation of a single pole double throw toggle switch, as indicated in the wiring diagram, will provide a ready means for switching from continuous to single-frame exposure at will.

Two single receptacles may be mounted in place of the dual unit. and the wiring will be the same in either case.

CHAMP

• Continued from Page 380

13. L. S.: Mother comes into room from off-stage left.

14. M. S.: Mother sees Dad and makes a "take."

15. C. U.: Mother asks.

16. Title: "What happened to you?"

17. C. U.: Dad removes his hand from his left eye. (It is a black eye). He starts to explain . . .

18. M. S.: Junior ,Mother and Dad make a quick look off-stage to the right.

19. M. S.: Mother walks into scene and opens door.

20. M. S.: Lady with an apologetic look, says,

21. Title: "I've come to apologize for my boy. I understand he's been fighting again."

22. M. S.: Lady finishes above speech. (Camera pans down to her side. A tough looking little boy is standing there. He is scowling and has his arms molded .He is about five years old.

23. C. U.: Mother (*looking down into camera*) makes take.

24. L. S.: Junior and Dad looking at Mother standing near door. Mother turns and looks at them in wonder.

25. C. U.: Junior and Dad hunch shoulders in "I don't get it." expression.

26. Title: The End.

*M.S.—Medium Shot. C.U.—Close Up L.S.—Long Shot.

MOVIE IDEAS

• Continued from Page 377

title board before the camera with a portion of the black area of the second sheet showing through the slit at the starting point on the map. When the camera is started. the sheet of paper in back of the map is moved slowly so that the black area travels beneath the cutout slit and toward the next point of travel. On the screen the line appears to "flow" and the effect is even better than might be achieved by stop-motion photography. and with a lot less trouble.

TRICKS WITH STOP MOTION

Those who want to try animating the line of travel you can easily do so by mounting the camera firmly before the map and then shooting one frame at a time—extending the line on the map a fraction each time with pen or pencil. A diminutive toy automobile from the dime store can be placed on a map and made to move in stop motion or by means of an invisible thread along the vacation route. Where a vacation is made by air, use a toy the toy plane on a panel of clear glass above the map and out of camera range, the shadow then being used to trace the route on the map.

CAUTION ON EXPOSURE

Good exposure is important in filming map inserts. An uncolored map on white paper will require from a half to a full stop less exposure than one printed on tinted stock or where the background is printed in various colored tones. This is especially true where Kodachrome film is used. The white expanse of the map tends to reflect light back toward the lens. diffusing detail of the lettering and lines. Focus is no less important. It should be sharp and. where small map areas are to be filmed, and auxiliary lens of the correct diopter size must be used.

OUTDOOR TITLING

An outdoor titling trick with map inserts can lend a professional touch to the vacation reel. In addition to showing a hand tracing the route on the map with a large pencil, shadows of atmospheric things may be cast on the map to epitomize the region next to be seen in the movie. When the travel route goes through a forest, for example. shadows of shimering leaves can form a pattern on the map. The shadow of a rustic rail fence can betoken the cow country, a swaying palm leaf shadow can represent California. a shadow of a mighty Sequoia can be typical of the Big Trees region.

WIPE-OFF IN SAND

An easy. effective end title, appropriate to a boating, swimming or seashore picture. is to write "The End" in sand with a stick. being careful to get good shadows in the depressions at the time of photographing. Then have somebody throw a bucket of water on the lettering, washing it away in a very interesting wipe-off.

BEES

• Continued from Page 380

thing was placed against a glass window which had an opening to the hollow tree trunk. This way, the observation window of the hive faced the camera, in the room.

The bees were installed, (and this is a story itself), and I was ready to begin shooting.

Auxiliary lighting was needed, naturally, so I used one photoflood on each side of the glassed-in observation hive. But this presented another set of problems because the reflections caught in the glass, fogged all of the footage—which had to be re-shot.

This was finally overcome by covering the walls of the room with dark, matte material to kill reflections from the glass.

At first, 90% of all my footage had to be discarded—I say this because it is true and I'm not ashamed of it. But as time passed and I gained experience, the ratio dropped to 50% of good footage and 50% bad. And this was even better than I expected because after all, what is the value of a few feet of spoiled film, when one can actually record the wonderful life of the bees in a permanent way.

Reading about their involved activities is an adventure in itself; but standing there in front of the hive and observing the mysterious honey-dance of a bee, wig-wagging a message with its dancing body, is another thing entirely. Naturalists say that the dance, in bee-language, means that he has found a good source for food; that the location is so many wig-wags away; that the other gyrations indicate the angle of flight required to reach the new food supply.

I was there when the queen was born. I saw the work bees harvest the honey and pollen; I watched the golden ballerinas, and even the cruel slaughter of the drones. I got so fond of them that I often forgot to shoot when a particularly interesting bit of action took place.

How about stings, you ask.

In general, bees mind their own business if they are left alone—but should one sting you, then you can console yourself with the old-wives tale that a bee sting will protect you from rheumatism. In fact, very few bee keepers are rheumatic, if this means anything. This is the saying in Europe.

But after all my labors, I am not exactly satisfied with my film. I feel that the perfect record has yet to be made, and it will be an amateur who makes it.

No one else would have the patience, nor the skill, nor the time to try it. But I am sure that it can be done — even with simple equipment such as mine. The field is wide open—why not try it.

PROS

• Continued from Page 372

camera. This means that everything was sharp from 4 feet to 20 feet—and that is tremendous for a 30mm lens which he used on the shot.

"How about the light," we asked, and he came up with another surprising statement.

"I'm using a light level of 150 ft. candles here on the set, instead of stepping it up to 600 ft. candles—that's another advantage of this Garutso lens," he said.

"How about definition and resolving power," we asked expecting something negative there, but Mohr claims that the Garutso is sharper than the conventional lens.

"It's got a greater area of critical focus —there is no falling off at the edges of the frame, and the light transmission is superb." And he must be right, because we looked at a few test strips and they were all he said they were.

Then too, stillman Ted Allan used the same type of lens on his still camera, and the reproduction used here indicates the set-up of the actors as described above.

More effects were used to age Lili Palmer and the trick was simple enough when Hal Mohr explained.

"In one sequence Miss Palmer was required to look haggard, tired and out of sorts. To achieve this we used a pink filter over the lights to flatten out the grey tones on her face, and then dissolved to a blue filter to make her look real grim."

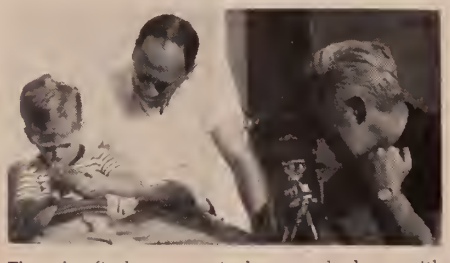
We examined the filter—it was the same as those used on the "Mr. Jekyll-Hyde" picture, described in these columns in the August issue of Home Movies.

THE GOOD BOY

Cameraman, Gerald Schnitzer; story, editing and sound all by Schnitzer. A 16mm production, 145 feet, color — to be reelased thru Berwell Productions. To be used on Television.

Schnitzer, an ex-screen writer photographed this film in four hours, in a park in Los Angeles, using non-professional actors, and a 70DL Filmo Camera. The story concerns a small boy who is parked in front of a supermarket, and left there while his mother goes shopping.

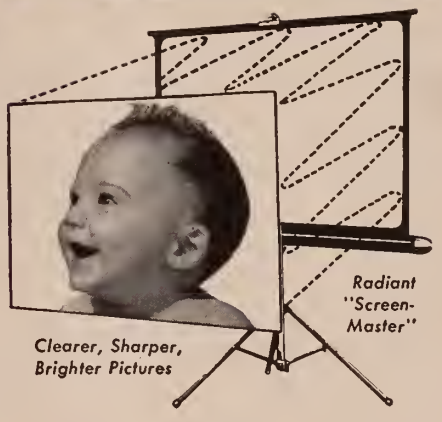
The youngster wanders into a park — watches so intently while a man on a bench is eating a sandwich, that the man gives him half, to get rid of him; then wanders over to look at two oldsters playing checkers—they welcome him and he makes a few moves without censure from either one.



Then he finds a toy airplane and plays with it for a while.

Finally, he returns to the supermarket just in time to be picked up by his mother. This looks like the beginning of a trend in TV—short sparkling films, tightly edited and high in story value. The picture is interesting, warm and sympathetic—almost like a secret look into the activities of a six-year-old. Amateurs might emulate Schnitzer, whose photography is just average, but who produces a fine film. How? By shrew cutting. "I try to photograph the reaction of the individual to objects and people around him—that's all," said Schnitzer. Look for it on TV.

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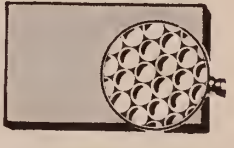
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Of HOME MOVIES, published monthly at Los Angeles, California for October 1, 1951.

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• NEW LENSES. Only three left—first come, first served. Famous Dallmeyer Pentac 8" f/2.9 in 4x5 graphic mount, barrell, $55. Dallmeyer Pentac, as above, but mounted on Williamson aerial camera, complete $40. Dallmeyer sharp cutting 14" f/5.6 lens, in 4x5 graphic mount, barrel $60. FITZGERALD, Inc., 6047 Hollywood Blvd., Hollywood 28, Calif.

• DON'T BUY . . . until you get our Special Low Price on any Still or Movie Equipment. Just send postcard for lowest price on any item you want. IMPERIAL ENTERPRISE, INC., 34 PARK ROW, NEW YORK 38, N. Y.

• BASS . . . Chicago, offers a practically new 16mm B&H Specialist, complete with 1" Lumax f/1.9 coated in foc. mt., 17mm Ansix f/2.7 coated in foc. mt., 2" f/3.5 Telate coated in foc. mt., incl. one sync. motor and one wild motor, 2 400 ft. magazines, carrying case, Professional Jr. tripod. List $3100.00. Bass price $2100.00. Write or wire deposit for this grand bargain. BASS CAMERA COMPANY, Dept. H., 179 W. Madison St., Chicago 2, Ill.

• LENSES—999—All guaranteed. Lowest prices. Free list. Buy, trade any lens. BROOKS CAMERAS, Kearney at Maiden Lane, San Francisco 8, California.

• Double System Auricon Model 20 Recorder with Auricon Amplifier Model NR 24. Like new, $350.00. Ralph C. Spohn, Box 435, Green Lane, Pa.

• DALLMEYER TELEPHOTO LENS, 2 inch, f/2.9 lens in "C" mount, slightly used, $40.00. Fitzgerald, c/o HOME MOVIES, 6047 Hollywood Blvd., Hollywood, Calif.

• SOUND KODASCOPE Fs-10-n. Has 10 inch speaker in separate case. Used little, only at home. Inspection privilege for shipping charges. Will trade for Ampro Imperial silent projector with cordomatic power cord or $175.00 cash. Lee G. Richmond, 523½ Fifth Street, Huntington, West Virginia.

• FACTORY rebuilt Bell & Howell 179 Sound Projector, $300.00; Bell & Howell 16mm Filmotion Editor & Case, $100.00; Bell & Howell Film Cleaner with mounting arm for Model 179 Projector, $12.50; Hamilton Double Turntable 78RPM phonograph with amplifier, microphone, and cords in steel carrying case (Brand New), $85.00; Brand New Bell & Howell 1600 ft. 16mm reels, $3.00 each. All prices F.O.B. Oak Park, 1/3 deposit with order. R.H. ADAIR COMPANY, 6926 W. Roosevelt Road, Oak Park, Illinois.

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FILMS FOR SALE OR RENT

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• New and used TELEVISION and library sound films for outright sale. Single reels, $7.95 each. Reverse image soundies, $1.95 each. three for $4.95. Brand new straight image soundies, $2.95 each. Used features, $25.00 up. Send for complete listings. LAWRENCE CAMERA SHOP, Dept. HM, Box 1597, Wichita, Kansas.

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• CULL'S 8mm FILM RENTAL CLUB Special Club Plan, Catalogue on request. 5931 Grand Ave., Pittsburgh 25, Penna.

• BARGAINS in guaranteed used 16mm sound features. Ask for free list H4. R. ADAIR COMPANY, 6926 Roosevelt, Oak Park, Illinois.

• HOLLYWOOD MODELS 8mm & 16mm silent. ..Sound. ..Kodachrome. ..Films ..Free Catalogue. FINE ARTS FILM CO., P. O. Box 2084, San Antonio 6, Texas.

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400 Ft. Shorts..... 49c
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• COMPARE Kodachrome and B&W Movies Colorslides, Photography Equipment. Catalogue with Beautiful Color Transparency 25c. Slides-by-Eddings, 32-H Roberts, Corning, N.Y.

• ALMOST free—with Blackhawk's big 28-page film bargain catalog—one brand new film (our selection) postpaid: 100' 16mm. sound, 98c; or 100' 16mm. silent, 59c; or 150' 8mm, 99c—as special get-acquainted offer. Typical Blackhawk bargains: New 1-reel, 16mm. sound films, $7.95 (formerly $19.75); new 1-reel 16mm. silents, $2.19 (formerly $9.75); new 1-reel 8mm. $1.19 (formerly $5.50). Used Panoram 100' 16mm. musicals, $9.98 per dozen. Similar bargains in used films of all types. Used sound projectors—Ampros, Bell & Howells, Victors — often available low as $129.95. Write today for Blackhawk's free catalog. Blackhawk Films Inc., "Sixteen's Super Market," 2002 Putnam Bldg., Davenport, Iowa.

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236 West 55th St. New York 19, N. Y.

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• NO NEGATIVE? Send picture or transparency and one dollar for new negative and two 5x7 enlargements. CURIO-PHOTO, 1187 Jerome Avenue, New York 52, N.Y.

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• TITLING is made easy with the book, How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, California.



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• ALPHABETS Quick-stick letters 120, $1.80 up. Send check or C.O.D., Booklet. PROSPECT PRODUCTS, 9 Cary, Mt. Vernon, New York.

• TEN SIMPLE RULES for making titles, booklet 25c. Westwood Cine Shop, 635 Victoria St., San Francisco.

• 8mm. .. . MOTION PICTURE TITLES . . . 16mm. FOR TITLES FROM HOLLYWOOD TURN TO PAGE 393. Inexpensive titling and editing with that professional Hollywood touch. Send ten cents for samples and price list. HOLLYWOOD TITLE STUDIO, Dept. M, 1060 North Vista St., Hollywood 46, California.

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MISCELLANEOUS

• "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 6047 Hollywood Blvd., Hollywood 28, Calif.
• FREE BOOKLET — Make better home movies—PROSPECT PROD. CO., 9 Crary Ave., Mount Vernon, N. Y.

TRANSPARENCIES AND SLIDES

• GORGEOUS girls 2x2 Kodachrome 5, $2; 10, $4; 15, $6. 35mm. Transparencies B. W. unmounted—15 for $1; 35—$2; 60—$3. 35mm. Negatives—10 for $1; 25, $2; 45, $3. 2¼x3¼ Negatives $1 each, 5 for $4. 3¼x5½ Photos—10 for $1; 25, $2; 60, $4. Fine Arts Film Co., Box 2084, San Antonio 6, Tex. C.O.D. Accepted Minimum $3.

• NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight $1.95. Sample and list 25c. SLIDES, Box 206, La Habra, Calif.

• CARLSBAD CAVERNS—More new Interior Color Slides added. Sample 50c—New Illustrated Catalogue with Text 15c. "TEX" HELM, DEPT. HMICS, Carlsbad, N. Mex.



TITLE INSERTS

A MOVIE SCRIPT THIS WEEK END

CHRISTMAS 1951

THANKSGIVING

SUMMER'S FUN

SON AND HEIR

BIRTHDAY CAPER

THE EASTER HAT

ANOTHER SPRING

JANUARY

FEBRUARY

MARCH '51

APRIL '51

MAY 1951

NOVEMBER 1951

JUNE '51

JULY '51

AUGUST '51

SEPTEMBER

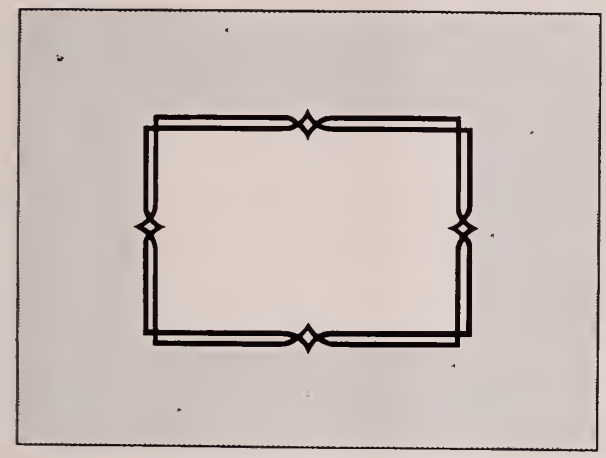
OCTOBER

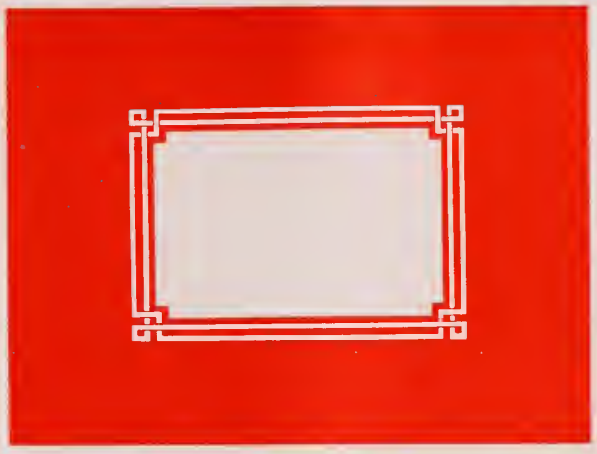
DECEMBER

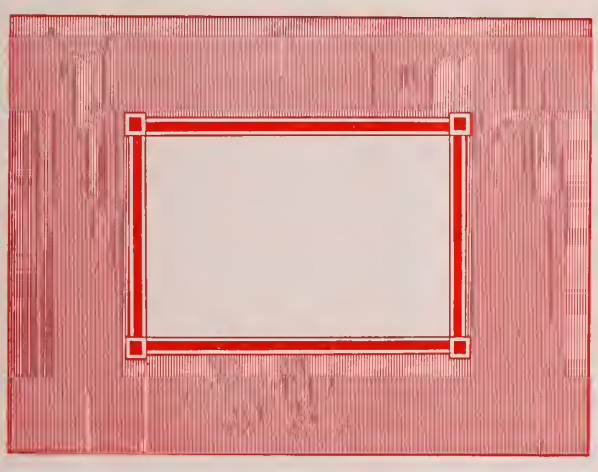
1952

The legends above are made to fit the Timely Titles on the page opposite. Cut out the line for your specific needs, paste into blank title space and make your title.

Home Movies Timely Titles













THE TWO TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT. (Try two shades of cellophane to produce pastel tones, so that the title matches the general color scheme of the preceding frames.

Bell & Howell makes 8mm camera news!

...announces the NEW 134W at just $79.95!

The "W" stands for *WONDERFUL!*



WONDERFUL because it is a true Bell & Howell—built to serve you perfectly—built to live up to this lifetime guarantee: During life of the product, any defect in workmanship or material will be remedied free (except transportation).

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- Built-in exposure guide
- Interchangeable lens

WONDERFUL because, despite so many outstanding features, despite the careful attention to detail that identifies every Bell & Howell product, you buy this lightest of all movie cameras for the rock bottom price of just $79.95.

...announces new low prices on these famous "8's"!

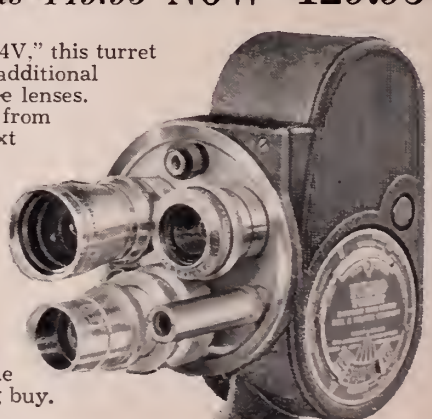
134V *was $109.95* NOW $89.95



This is the popular 8mm camera with all of the features of the new "134W" ... *plus* the additional versatility of a *fifth* speed for true slow motion, and a single frame release for time lapse and animation effects. A great camera—easy and economical to use, compact in design, built for greater accuracy—now at a new low price.

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HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies











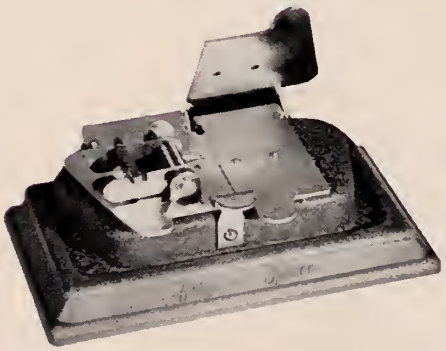
25 CENTS

30 CENTS OUTSIDE U.S.

DECEMBER 1951

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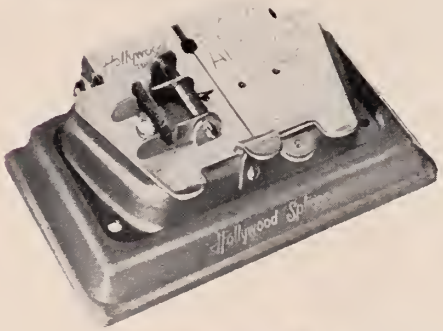
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Superb lifetime construction incorporating highest priced stainless steel in the four splicing plates mounted on heavy gauge carbon steel beautifully finished in golden brown crackle enamel. Fitted snugly to this is the molded rubber No-mar No-slip base in blending brown rubber. Scraper blade mounted in precision alinement made of specially hardened tool steel. Shaving blades of scraper gives a lifetime of service if used to scrape film only.



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A deluxe splicer for the most discriminating of buyers. Features beautiful copper baked enamel body, molded contrasting green rubber base; all stainless steel working parts for unsurpassed precision operation and long life; hardened blue steel shave action scraper with swing away spring feature. Plus the impressive and utilitarian automat raising of the two top working plates by a gentle push of the centrally located release lever.



the HOTSPLICE

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Fundamentally the editing or repairing of your film with the Hotsplicer is identical to that procedure followed with either the Standard or Automat Hollywood Splicers. The finish and features of the Hotsplice are identical to those of the Automat; plus the truly professional addition of the thermostatically controlled heating unit which is mounted directly under the splicing area of the steel base. The Hotsplice operates on any standard house 110-120 volt AC line. Professional splicing speed and fully fused joints are the main advantages of this splicer.

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OR—I would like to have this splicer shipped through my local camera store. His name and address is _____

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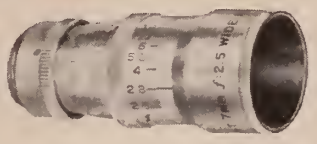
When you switch to an Elgeet Telephoto, you can stand way back, yet get close-ups of children without their knowing it—no more mugging or unnatural posing. And distant action, inaccessible scenery, events and celebrities are brought dramatically close.

The flexibility and change of pace a matched set of Elgeet lenses will give your movies mean pleasure for years to come. Their exceptionally fine quality, full color correction and hard coating assure professional results every time. Your dealer has models to fit your camera and budget. See him today!

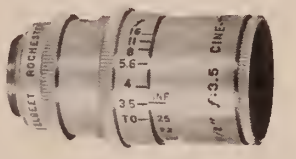


Send for your free copy af this guide to better pictures, "Exciting Movies With Elgeet Lenses."

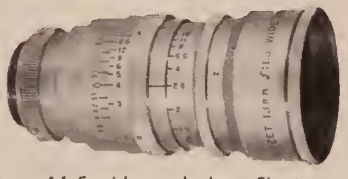
Here Are A Few Of Elgeet's Complete Line Of Movie Lenses



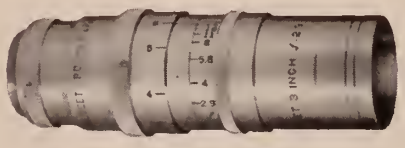
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Home Movies

HOLLYWOOD'S MAGAZINE FOR
THE 8MM AND 16MM CAMERAMAN

Vol. XVIII CONTENTS FOR DECEMBER, 1951 No. 12

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"cine short cuts"

ON THE SIDE strip of processed film, between the sprocket holes, will be found an identification mark at the start of each shot. This may be a diamond, a round dot, a square, etc., and identifies the make and model of camera in which the film was used.

RED DRAWS the attention of the eye more than any other color, and unless it is the color of the main center of interest in color film it should be subdued by keeping the red area as small as possibe in relation to the main subject, or keeping it in the shade so that it is not too vivid.

Christmas Message

The Christmas Season is a good time to remember that we live in a nation founded on Christian ethics and political justice; that we cherish the dignity of man above all things . . . Others reject this belief, but remember that we are an example to the rest of the world. Let us remember that charity, generosity and good will form the basic theme of our lives. That this is the very essence of the Christian way and the Christmas spirit.

I wish you all a Happy Christmas.

Henry Provisor.
Editor

CLOSE-UPS are best when making still picture enlargements from movie frames. In a long shot the detail is so small that no matter how sharp it is on the film it will not be sharp when blown up a few diameters.

WHEN PROJECTING an underexposed reel a brighter picture will result if the projector is placed closer to the screen than normal, resulting in a smaller picture area.

THE FILTER factor of any particular filter is not necessarily the same for all types of film. For instance a filter with a factor of 1½ for panchromatic film might have a factor of 4 for orthochromatic film. A scale of filter factors should be kept in the camera case.

THE ACTUAL picture area of a frame of 16mm film is 9.65mm (.38") by 7.21mm (.284"). A frame of 8mm film is just half these dimensions. The camera aperture is usually made a fraction larger.

THERE IS GOOD entertainment value in old films which show the photographer's earlier efforts, and show out-of-date clothing styles and hair-do's, and also changes in the locale brought about by new buildings.

Here's what
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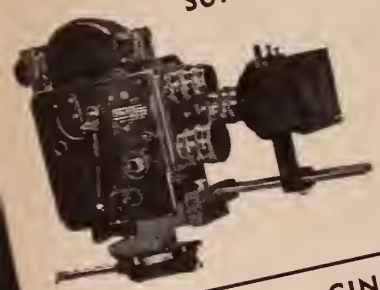
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B & H Eyemo with motor and 400' magazines and 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard Junpod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

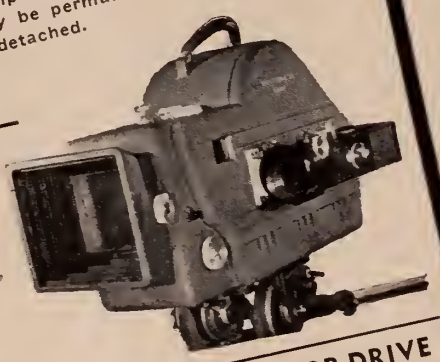
The head, made of Dow Metal magnesium, weights but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

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For use with Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and a 2½" round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

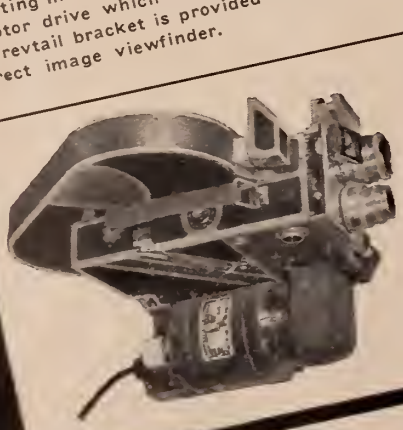
BLIMP for EK 16mm CINE SPECIAL



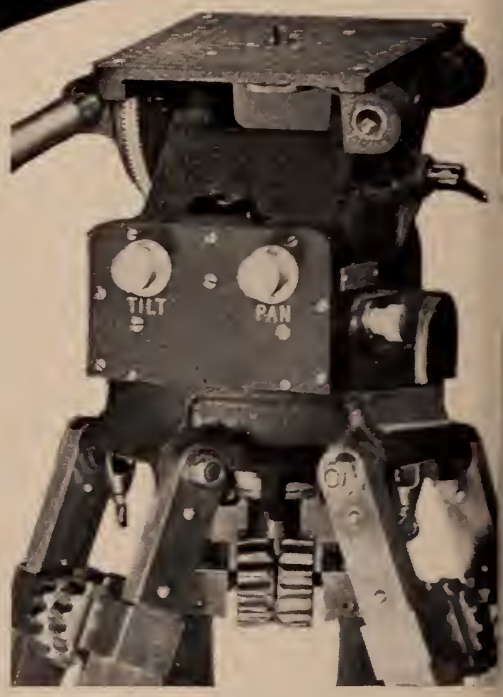
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dorevtail bracket is provided to mount an erect image viewfinder.

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This motor will run in synchronization with either 16mm or 35mm sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor. Drive coupling attached to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



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Peter Rabbit's Adventure	H-7	Tasco, The Navajo	H-19
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Inside India	H-5	Giant Africans	H-12
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How to Catch (Baseball)	H-16	Desert Arabs	H-4
How To Throw (Baseball)	H-17	Infants Are Individuals	H-14
How To Handle the Football	H-26	Christmas Rhapsody	H-23

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1—Film number..... 2—Film number.....

3—Film number..... 4—Film number.....

Name_____

Address_____

City_____ Zone____ State_____

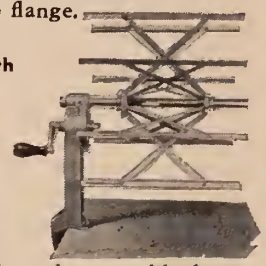
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LOS ALAMOS

A Paramount Picture

Cameraman, Charles Lang; writer, Sidney Boehm; Director, Jerry Hopper. Produced by Joe Sistrom. Starring Gene Barry, Lydia Clarke, Michael Moore, Nancy Gates, Lee Aakre and Milburne Stone.

"Los Alamos" is a fictional story based upon the premise that foreign agents are seeking the secret of the "H" bomb. They kidnap the son of a nuclear physicist — and the price for his return is the secret of the bomb.

Amateur photographers who wonder if it isn't possible to take outdoor pictures some other way than with the sun at their backs could take a lesson from ace Hollywood cinematographer Charles Lang, who has been in New Mexico filming Paramount's "Los Alamos," a suspense melodrama with atomic overtones.

Lang doesn't use this unconventional camera technique just to be different, but rather as a highly realistic approach to a highly realistic story. People in real life, he says, don't always look at things with the sun at their backs, **so why should they in a movie?**

Lang is shooting the picture all around the sun—sort of "full circle photography" — including directly toward (but just under) the shining solar orb, and has been getting some very remarkable pictorial effects by breaking almost every rule in the book. And how he does it is no secret. When he is shooting toward—instead of away from—the sun, he uses a few reflectors or booster lamps, or both, to illuminate the near side of what he is filming, which ordinarily includes an Indian pueblo and such principals as Gene Barry, Lydia Clarke, Michael Moore, and seven-year-old Lee Aaker.

The effect of such shots is very dramatic, what with the sun's own rays peering around corners behind the people and the pueblo.

"Los Alamos" is a fictional story being done at actual story locales in what might be described as semi-documentary style, and yet is far removed from being a documentary. It concerns the abduction of the small child of an atomic scientist, with the H-bomb secret as the ransom. It is a story with a heart-tug, excitement and suspense.







Producer Joseph Sistrom, director Jerry Hopper and writer Sid Boehm, together comprising the picture's top brass, are convinced that Lang's unconventional method of photographing it will go a long way toward making the picture an exciting thing to watch. If so, it will not be Lang's first major achievement in cinematography. He won an Academy award for his remarkable camera work on a great picture of yesteryear, "A Farewell to Arms." He could win another Oscar with this one.

CLUB NEWS

LOS ANGELES, VALLEY 8MM CLUB. Contest "My Country 'Tis of Thee", was judged at the weekly meeting held Nov. 2 in San Fernando Valley.

First Prize, $50 and Home Movies First Trophy Award; Willard and Lois Stevens, 100 ft. color.

Second—Sophie and Roy Marco. 200 ft. color. $35.00.

Third—John T. Fitchner. 200 ft. color, $15.00.

The contest was judged by Bill Cary, Paramount Pictures; Andy Castle, of Castle's Inc., and Henry Provisor, Editor Home Movies Magazine.



WINNIPEG, CANADA, The Winnipeg Cine Club held their last meeting November 2nd at the Free Press Club Room. The program was as follows:

"The Flood"—By Ted Reichert is 300 feet of 16mm Kodachrome. This is the first showing, containing some novel ideas.

"Sunny Mexico" — By Miss Nina Roy, the Portage la Prairie member. This film is 8mm Kodachrome and has some fine scenes of Mexican ways of life, including a bull fight. This is also a first showing at the club.

Uncut Contest—Screening and judging of final entries.

THE 8-16 MOVIE CLUB, PHILADELPHIA elected the following officers:

President, Mr. Lou Sobel; Vice-President, Mr. Joe Platchek; Secretary, Emily Thurman; Treasurer. Mr. Vic. Spilker; Directors. Messrs. Bracken, Bornmann. Blumberg and Gard.

MICHIGAN COUNCIL OF MOVIE CLUBS. The Sixth Annual Fall Outing and Pancake Supper of the Michigan Council of Amateur Movie Clubs was held in Allegan on Saturday, October 6th. The afternoon program was held at Ely Lake in the colorful state forest.

• See "CLUBS" on Page 424

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MOVIE

Inventory

My brother and I own a small restaurant in town. Like all small business we're plagued by monthly, bi-monthly, semi-annual and annual inventories. We run up one aisle and down the other listing the number of booths, the number of stools. the total number of cans of this or that in stock. Once we are done. we send copies to all interested government officials and retain a copy in our files.

Here's an innovation to this system which may be of interest not only to restaurant owners, but to other businessmen, who like ourselves, are amateur movie makers.

In addition to our inventory forms we have added a photographic inventory. Once every six months (or whenever we add a new fixture) we film our business. We cover the front of the restaurant showing the stools. the counters. the glasses and other items.



This process is repeated with our stock items in the storage room.

Once the film is completed we title the sections giving the number of stools etc., shown. After the film is edited we file it away.

The idea of the film is to give us added isurance protection in case of fire or damage. The film will serve as evidence of equipment value and amount if it should be needed. Weighed against the amount of work involved, the value of the film is well worth the effort.

Roland Friedman, Detroit, Michigan.

Christmas Titles

Last year's Christmas movie (following a script in Home Movies) was given a different touch with the aid of unusual title background effects. This is the way I handled the titles:

The lead titles were superimposed over the glass ball ornaments which are hung on Christmas trees. All other titles were filmed over the other odd shaped ornaments. On the subtitles the ornaments were zoomed toward the lens and faded out into the next scene.

I filmed the lead title by selecting a dark Christmas ball and photographing it against a dark background. Then I double-exposed the white titles (on a black background) over the first exposure. The white letters came through the black areas of the ornament and the unusual title was made.

The sub titles were made in the same manner except that after filming the ornaments in a stationary position for a predetermined time the ornaments were moved in toward the lens so that they moved out of focus. At the same time I closed down the f. stops to cause the ornament to fade out. After I had total fade out I began moving the ornament back into focus. opening up the f. stops until the ornament faded into the next scene.

The effects were very interesting and the use of Christmas ornaments pointed up the feeling of the film greatly.—*Yvonne Estall. Elmira. N.Y.*

Newsreels

Here is a new way of doing a Christmas movie. Instead of repeating the old thing year after year I suggest approaching the subject as if it were a newsreel.

Open the story with Dad reading the evening newspaper. By cutting into a close-up of items in the paper you can keynote the various scenes with titles from newspaper headlines.

For instance, for scenes of mother buying gifts in the store use a newspaper title such as "Women Shoppers Deluge Stores." If the scene is the one where the family is decorating the tree. use a newspaper headline such as "Huge Christmas Tree Sale Predicted."

By building your Christmas story around this idea you can include scenes of mother shopping. the family wrapping gifts as well as the traditional Christmas day gift opening and dinner.

You could open the gift sequence with a shot of feet as they enter the store. Then you could switch to the shots of mother and/or dad buying the gifts. The tree-trimming sequence could open with a close up of the ornaments being hung.

The idea of using a newspaper is different. I used it last year and it made a very interesting movie of the occasion. I was able to cover all of the events including the carolling and suppers by using the newspaper headlines as titles. The ideas are unlimited and you can certainly elaborate on my skeleton idea.

Rose Burns, Cleveland, Ohio.

Night Light

On my way home from a motion picture one evening I was an eye witness to an automobile accident. That in itself would not be of interest to your readers were it not for the unusual lighting equipment one of the Los Angeles Police Officers brought to the scene.

Shortly after the accident occurred, a Police car drove up and two officers got out. One of them carried a 16mm movie camera while the other carried an aluminum reflector. The officer



with the reflector placed two standard railroad flares in the reflector and lit them. The light from the flares provided the cameraman with enough light to shoot the accident.

I questioned the officers about the use of the reflector. They told me it was easy to build. The reflector and the flares put out enough light for them to shoot on medium fast pan film at f 2.8. The flares lasted about fifteen minutes. More than enough, they said. for complete coverage of such a scene.

The reflector was built from heavy gauge aluminum and welded into an inverted "U" shape. The bottom of the "U" was covered with a sheet of aluminum and two wooden handles were fastened to the bottom. The handles made it easy for the reflector to stand upright for itself or to be held by an assistant. With this arrangement it was highly mobile.

The flares sat inside the reflector. and could be dumped from the reflector by tilting the base towards the ground. I have built one for myself and I use it for outdoor night shots where I find it impossible to bring lights, light stands and cords.

The light will not work with color as the light from the flares is very red in hue.

George Karper, Los Angeles. Calif.

IDEAS

This Is . . .
YOUR DEPARTMENT
To all of you who have asked us for filming ideas, we dedicate this department. The suggestions outlined are edited from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them.—*Ed.*

Santa Gets Caught

I made a Christmas film last year which was of interest to me and I pass it along for what it is worth.

The story was built around Santa's false beard. It opened with a close-up of a pair of hands removing a false beard from a box. The scene cut to a medium shot of Dad as he finished dressing. He adjusted the false beard to his face. He checked his appearance, placed a bag of toys over his back and went into the living room where the family awaited Santa's arrival.

As he enters, his son was so overjoyed with Santa's arrival that he ran to Santa and flung himself in Santa's arms. As he did this, he accidentally



brushed against Santa and knocked off the false beard. Seeing that Santa was a fake and only Daddy, he was very unhappy.

"Santa will not like this. He will not visit our house" he cried.

Dad and Mother tried to convince him that there was no Santa Claus and thus no reason to worry, but the child would not be convinced. Finally Dad and mother got him to bed and they went to bed themselves vowing to get up early and place the presents around the tree and pretend Santa had done it.

They are awakened early in the morning by their son shouting "Santa did not forget." The gifts have been placed under the tree. There is even a new box which they have not seen. They look at each other for they did not wrap it. They open the box. Inside is the false whisker set with a note saying "Mine is much longer. Santa Claus."

I made my film in one evening. I'm certain anyone else could do the same thing.

Hilda Gerovin. Providence, R.I.

Close-ups

A different one reel picture can be made by limiting yourself to nothing but closeups. It could be a reel showing how something is made, following the hands through the step-by-step process, or it might be a film story with nothing but hands and tools, shown. I made such a film. This was the idea:



The opening shot showed some hands trying to open a window. It was stuck tight. The hand pushed and tugged but the window refused to budge.

The next scene showed the hands reach into the tool box where they removed a hammer, a chisel, an oil can and a crow bar. The scene cut back to the window.

At the window, the hands gently tapped the window with a hammer. Nothing happened. The window still refused to open. Next the hands placed the chisel into the sash seams and hammered away. Still the window refused to open. In desperation the hands placed the huge crow-bar against the window and hit the sash a terrific blow. Glass shattered but the window still refused to open.

The next scene was a close up of a telephone with the hands dialing a number. Beside the phone the book was open to the section marked "Repair Services." This scene cut to a shot of the hands opening the front door. A pair of hands carrying a bag marked "Jones Repair Service" passed through the screen. The bag is set down beside the window and the repair man's hands push on the window. It still refuses to open. The hands part the window curtains and flip open the window lock. The window opens easily.

I've had a lot of fun doing many of these one reel films. They require a lot more careful planning than do the more conventional sort but they are excellent training. Such technique is helpful in doing how-to-do-it movies where the use of close ups is essential to the story.

Calvin Chapman, Seaside, Oregon. (Mr. Chapman's idea is one of the best we have seen in months. Filmers who accept the challenge to make a humorous film story like Chapman's, may send them to HOME MOVIES for criticism and review. We will publish the most interesting ones.—Ed.)

Film Gifts

Selecting the proper gifts at Christmas time is a tough proposition. It usually ends up with a tie for Dad, a pair of sox for Uncle Henry and a scarf for cousin Mathilda. You would like to be different but there seem to be no new ideas. I think I have a new idea. Give motion picture films.

During the past year, as you have projected your films for your friends, many of them may have shown a marked interest in specific reels. Perhaps Uncle Henry liked a reel on fishing, maybe mother liked the films about your baby or the shots on the family reunion.

If you can give them the reels which they liked best, you will be giving them something they will treasure for many years to come. The reels can easily be duplicated. If they are black and white you can do them yourself in your camera. If they are color you can have them printed by any one of the companies which specialize in this work.

I added titles to the films which said "Merry Christmas and Happy New Year from the Smiths." When the films were projected they were reminders of our wishes for the year.

Harriet Smith, Kellogg, Ida.

Selective Focus

There are a lot of instances where it is desirable to keep the background of a scene blurred.

When I reach the point where I've cut down the light as far as possible by moving into deep shade, using scrims and slow film and still cannot open my lens up as far as I want I add neutral density filters to my lens to cut down the exposure to the point I want.

60-DAY EXTENSION ON

HOME MOVIES 1951

Annual Movie Contest

All Films submitted at any time during 1951 and up to the closing date, midnight, January 31, 1952, are eligible for 14 Home Movies Awards; including the Ver Halen Trophy—Grand Prize for the best 8mm. and the best 16mm. films in all classes.

CLASSES:

- **DOCUMENTARY**—First, Second and Third
- **SCENARIO**—First, Second and Third
- **FAMILY FILMS**—First, Second and Third
- **SOUND FILM**—First and Second (films of all types)
- **SPECIAL**—For advanced amateurs— First and Second

In Addition:

Twenty films will receive Honorable Mention Certificates.

Achievement Awards for the best photograph, best editing, best titling.

RULES:

Entries limited to 8mm and 16mm films made by amateurs.

Contestant pays transportation of films both ways. Entries must have at least main and end titles.

Each reel can must bear name of entrant ,address and class entered.



WINTER FILMING HINTS

A few simple rules, intelligently applied to snow photography can produce professional results the first time out.

By ARTHUR MARBLE

SIMPLE LENS equipment, such as filters for snow scenes are essential.

Simple lens equipment, such as filters for snow scenes are essential. For cold weather work, you may freeze your hands if you don't wear gloves. To avoid the difficulty of attempting to work the camera in bulky gloves, a good plan is to use light silk or nylon gloves while operating the camera; while traveling you can use heavier gloves or mittens over the light ones.

If you are working in sub-zero weather for long periods of time, your camera mechanism may freeze up unless you have had the foresight to have the regular oil removed in advance. The camera lens fogs over quite often in cold weather so it is wise to check the lens carefully before filming.

In taking ski shots, plan the scenes so that the actors move definitly in and out of the frame. To start your camera after they have entered the scene or to stop it before they have moved out is to risk a series of jerky sequences. Be sure, too, that in a single sequence the skiers are traveling in the same direction from one scene to another. To have them going from left to right in one scene and in the next scene reverse direction would be faulty directional continuity for it would give the audience the impression that the skiers were going somewhere in one scene and suddenly returning in the next. You will find that a few separate shots of the skiers moving both toward and away from the camera will provide some scenes that can be used between sequences in the cutting room. Such transition shots will add smoothness to the action.

Ski jumping scenes are most easily filmed on the hillside just below the take-off point. This spot enables you to get an excellent panning shot of the flight through the air and the landing. Be sure to select the side that gives you the best lighting effect.

Many types of outdoor pictures are just about as successful on grey days as in bright sunshine, but this is not true of snow scenes. For real sparkle and beauty you need sunshine, and you need to now also how to arrange your camera angles to get the best lighting effects.



Races of winter sports, like skating, skiing and ice boating make wonderful film material. Here are a few practical suggestions for filming races. First, if you want to film the whole race, you will have better luck if you use several cameras with operators stationed at strategic points along the course. Closeups of expressions of the contestants can be made at a different time if you are careful about matching the lighting. If you are forced to film closeups in a different locality you can use a low viewpoint and have the sky for a background. Some of the racing scenes can be photographed when the contestants are practicing for the big event.

One of the best and most difficult of winter movie subjects is iceboating —difficult because of the high speeds involved. Perhaps the best way to photograph iceboats is from another iceboat. If you have no movable camera platform your best chance to capture the split-second action is when the boats are coming about in a turn. It is then that the action is most dramatic with a runner high in the air. Then there are the frequent spills that add interest to your reels.

Ice skating affords endless possibilities, too. In daylight, on fair-sized ice surfaces you can get some effective moving shots by using a built-up sleigh for a camera dolly. Of course, the most spectacular ice shots are made at night, and under strong floodlights and with a good lens, some excellent shots may be either in black-and-white or in color. For fast action and excitement no sport can surpass ice hockey.

Selecting the right exposure at high altitudes where winter scenes are usually made are complicated by the excessive amount of ultra-violet light—a matter that can readily be taken care of by the use of an ultra-violet filter which should eliminate the strong bluish cast in many scenes. A wide-

• See "WINTER" on Page 428

BEST
bets for the beginner

TAKE THE INSTRUCTION BOOK SERIOUSLY

Read the instruction book carefully before you touch your new camera. Rehearse with an empty camera until you can literally operate it with your eyes closed. Then go out and put your ideas on film.

BEFORE YOU SHOOT

Check these facts before each shot: the amount of film in the camera; setting of the lens-to-subject distance; and the lens opening, or diaphragm. This varies with each shot and depends on the available light. With bright sunshine, close it down—with no sunshine, open it up. Use an exposure guide to determine the best opening.



HOLD THAT CAMERA STILL

Don't shake the camera while shooting. Hold it firmly—press both elbows against your sides, and press gently on the release. Later, you will use a tripod to make steadier pictures. Hand held shots are sometimes necessary, but use of a tripod is best for the steadiest and sharpest picture.

RANDOM SHOTS

Taking any random subjects, shoot your first roll of film. But watch these three important operations. Hold camera steady. Set the distance correctly. Get the right exposure and note the aperture for each shot. Viewing the film later and referring to your notes, you can check where your films were overexposed or underexposed.

SAY SOMETHING

Put meaning into each shot, then tie them together, until you have made a statement on film. To have meaning a shot must show something happening. A series of related shots tell a story. Consider one idea, as one sequence. Then break up a sequence with three shots—a long shot, to show WHERE

• See "BETS" on Page 431



FILMING YOUR CHILDREN INSIDE

By CHARLES ANDERSON

IS THERE anyone who doesn't like to take pictures of children? Of course not. But why neglect them when fall and winter rolls around?

It's true that the amateur will have to take more trouble to shoot indoor pictures—and it may seem like a great deal of bother—at first. But it isn't, really.

In fact, indoor movies are easier to make than those taken out of doors. Reason for this is that you can control the light inside with photofloods. Then too, the children are in a limited space and are less likely to get out of hand. And where else but in the confines of your own home can you capture the very essence of childhood—while the children are doing the natural things associated with all children activities.

Xmas shooting is the easiest, of course, because it isn't acting when the kids are opening their presents and playing with their new toys. But there are plenty of other things the earnest movie maker can spot as good picture material. Plan them now before Christmas rolls around.

For example, why not do a film of what the children do on a rainy day. They always manage to invent games to keep themselves busy and—strangely enough—sometimes even find useful things to do to help their mother around the house. If you're away from home during the day, this picture could be shot in the evening. As long as scenes outside the window don't appear, the time of day can be anything you want it to be when filming indoors.

The picture might begin with a shot of the rain outside, made from the safe position of your front porch or through a window. Then show the children near a window looking out. (This scene might be done on a weekend.) Don't worry about the color balance between the Type A film and bluish daylight outside. Rainy days have a cool color quality about them which will be nicely heightened on the indoor film. In the next few shots picture the youngsters' dejection as they realize there won't be any playing outside today.

• See "CHILDREN" on Page 427

CASH . . .
with your camera

By WESLEY HART

HOUSE CONSTRUCTION

When we built our house two years ago I hovered over the carpenters and bricklayers shooting a movie of the construction. I photographed every step: the pouring of the foundation, the wall, lath and roofing construction. At that time I thought that the film was only for my enjoyment. Since then, however, I've changed my mind.

I've found that these films can bring me extra cash. It started when I projected the reels for a group of my friends. They began to request me to do similar films on the houses they were having built. This has now worked into a profitable sideline for me.

Home owners are finding these films invaluable. They are excellent as insurance records and recently a friend found a new use.

He offered his house for sale. Buyers stopped in to question him about the construction and the value of the house. Instead of giving them a long sales talk, he projected the film I had made for him. The film was such a persuasive salesman that he found the buyers were bidding amongst themselves for the house on the basis of the film.

I charge $50.00 for a 200 foot reel. This price includes titles and editing. The film is shot on my spare moments. I drop in at the job whenever a new porcess begins.—*Carl Rheem, Chicago, Illinois.*

REAL ESTATE FILMS

An amateur can make extra money with his camera by duplicating an idea which I have found lucrative. It works this way.

I make a short sales film of a house a real estate agent has for sale. The agent can then project the film, in his office, to clients. The film will show the client a little bit about the house. It saves the client and the agent time and if the client is really interested, the agent can then bring him out to the lot.

These films are easy to make. An agent wants long shots of the exterior from the front, the sides and the back. If the landscaping is unique then I include a couple of short pan shots of the better features.

I make shots of the kitchen, the bedrooms, the living room and if interesting, the den. These shots can be

• See "CASH" on Page 424



Three Shots . . . . . :
tell a story

By AUSTIN LEY

When you press the button you are telling a story. But not every moviemaker is a story teller.

And without a story what have you got but a group of totally unrelated scenes which say nothing.

How, you ask, can we get story values in even the simplest shots? How can we make pictures that record the things we want to remember—in the best possible way? It is simply this —observing a few rules which have been set up by those who have shot pictures for years.

Think of your film as a piece of cloth, spun from a multitude of tiny threads. By connecting the threads, we wind up eventually with the whole cloth. And that's all there is to it.

Here are the things to remember.

There are three basic positions when shooting movies. At a distance of approximately 50 feet, you would say that you were making long shots, or LS. At 20 feet, or the middle distance these would be called medium shots, or MS; and anywhere from 6 to 2 feet is obviously a close-up or CU. Apply these three basic positions to any sequence you want to shoot, and you cannot help but make interesting footage. But the three basic positions

• See "SHOT" on Page 430



1.



2.



3.

GONE WITH THE WIND

By ARTHUR MARBLE

A comedy for three characters

Scene 1. L. S. A young couple, driving a jalopy through a business district, approach the front of a clothing store.

2. M. S. Jalopy coming to a stop in front of store.

3. M. S. The couple, beaming, leave car and enter the store. Both are dressed in blue jeans and loud sport shirts. He is carrying a movie camera and seems to own the world.

4. M. S. A friendly clerk greets them warmly.

5. C. U. Couple having a friendly argument.

6. C. U. Girl, pleading with her escort.

7. Title: "You shouldn't do it, Jim!"

8. C. U. Jim lays down the law.

9. Title: "The picture will look better!"

10. C. U. Clerk makes polite inquiry.

11. C. U. Jim explains:

12. Title: "We're interested in some fancy clothes."

13. M. S. Clerk finds a semi-formal dress.

14. C. U. Jim shakes his head.

15. Title: "Hers must be lacy—and all white."

Fade out. Fade In.

16. M. S. The couple both appear in formal attire. Jim sees a bouquet of flowers and puts them in her hands.

17. C. U. Jim tells the clerk:

18. Title: "Film us, please!"

19. M. S. Clerk filming the beaming couple, then starts to write out the bill for the clothes.

20. C. U. Jim speaks:

21. Title: "Sorry, we can't afford them!"

Fade Out. Fade In.

22. M. S. The couple, again in their old clothes, come out of the store, get in the jalopy, and drive off.

23. C. U. Clerk, exasperated, looks out of the window, sees the car departing.

24. C. U. Rear of car with sign: "Just married."

25. C. U. Clerk holding his head in despair.

M.S.—Medium Shot.
L.S.—Long Shot.
C.U.—Close Up.



A Christmas Dream

By ROBERT LEE BEHME

In a weak moment, a sage once compared children's imaginations to the power of a rocket. At the age when they should be happy with tricycles, they demand jet powered autos. When toy cars should satisfy their pleasures, they demand atomic rockets to the moon. Their dreams are all too often beyond fulfillment.

This month's Home Movie script is the story of such a dream. It uses props you'll find around your house and gives you the opportunity of building a story around the films you'll make on Christmas morning.

Scene One: Our house, the day before Christmas.

Open with a fade in L.S. of living room or playroom. Toys are scattered all over the room. A little boy or girl is playing in the midst of the toys. If the room is the living room, there will be Christmas wreaths or a tree in the background, but there are no gifts for it is the day before Santa's visit.

Cut to C.U. of child playing. The child is playing with a toy automobile. The cameraman should concentrate on showing the degree of realism which the child injects into his play. Perhaps even include a couple of extreme closeups showing the child's hand and toy car.

Cut to L.S. showing the child playing. In the background is a door. It opens and either father or mother enters. The child plays for a moment, then looks up.

C.U. of parent. Parent speaks.

TITLE: "Playing cars?"

C.U. of parent as parent finishes speaking.

M.S. A two shot showing parent and child. Shot should be made from a low angle—the child's view. The parent leans over to watch the play as the child continues to play with the toy car.

C.U. of child as he lifts the car from the floor to show it to his parent. The child speaks.

TITLE: "Will Santa bring me a real car?"

C.U. of the child as he finishes speaking.

M.S. A two shot of the child and his parent as the parent shakes his head no and speaks.

TITLE "I'm afraid not, Honey."

M.S. same as previous shot as parent finishes speaking.

Cut to M.S. of child and parent from different angle. Child is unhappy but returns to his play. Parent leaves scene. L.S. of the room, showing child playing in the foreground. The

• See "DREAM" on Page 426



WHITE XMAS WITH SOAP

Soap "Snowfall" Makes Better Christmas Films

If the weatherman can't guarantee a white Christmas, use soapsuds to whip up your own snowfall. Then spread the mixture on the branches of the Yule tree and let it dry in lumps, like the real thing.

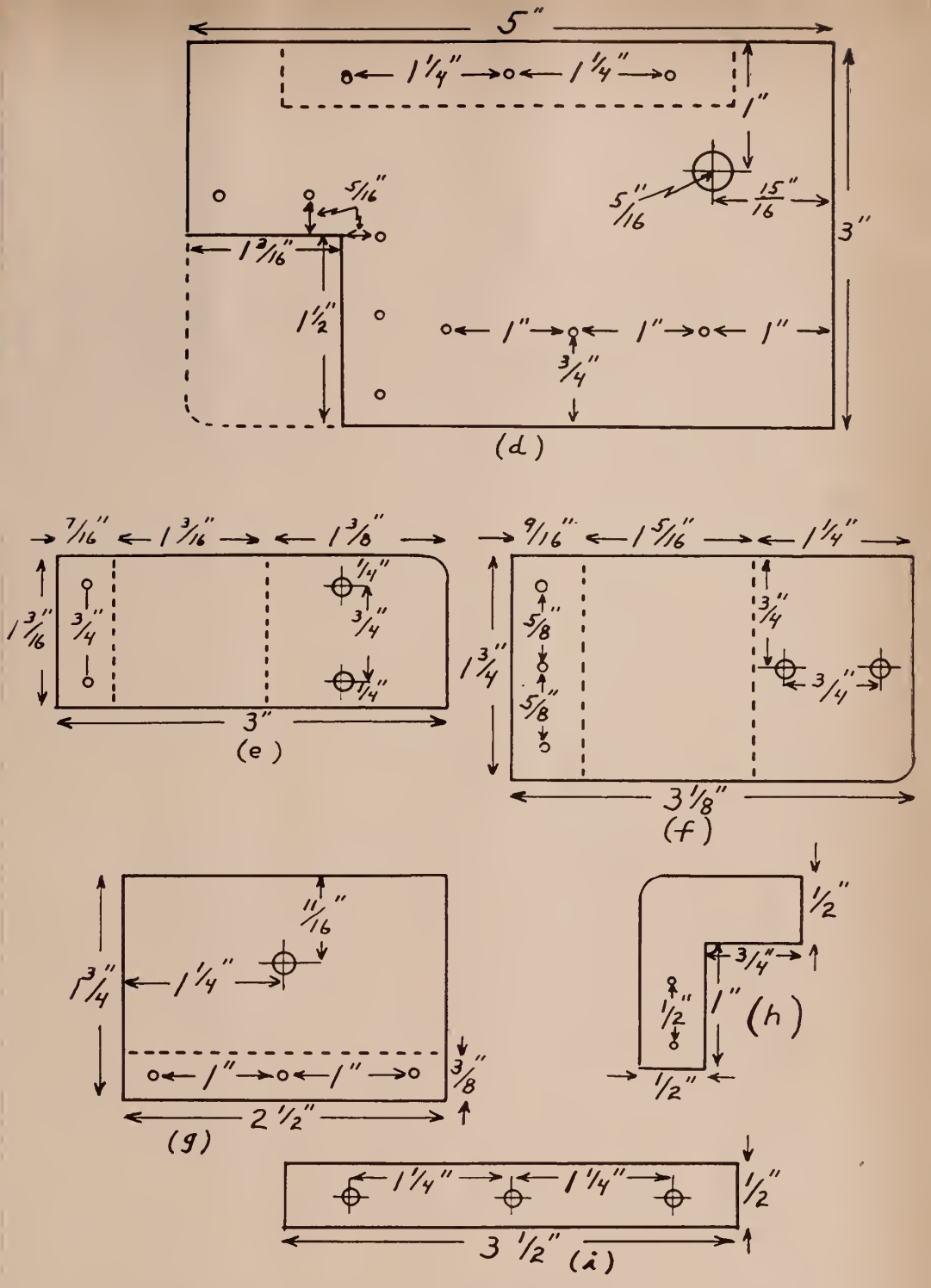
Aside from being inexpensive, the best part about using dry soapsuds as decoration is the lack of mess both during the holidays and when it comes time to take the tree down.

Once the suds dry on the branches, they stick like glue and stay in place indefinitely. Apply the suds working from the top down to avoid dripping on branches already coated. Let dry, then spread on a second layer of suds in the same manner. For a sparkling, fresh-fallen effect, sprinkle some soap flakes over the second application as it dries.

Use a rotary egg beater or electric mixer to whip up the suds. The mixing is best done in a pitcher or a deep, narrow bowl. A very minimum of water should be added to the soap before beating. Whip until the suds are "dry" and the consistency of thick cream.

The soapsuds "drift" just enough to look natural and then dry to a textured stiff finish when spread on the branches of the Christmas tree—or any other pieces of greenery, for that matter. Because this decoration won't shed, you don't have to hustle around with the vacuum cleaner on holiday mornings or dig ground-in particles out of the rug when the Yuletime season is over.

For a safer Christmas, the United States Forest Products Laboratory advises you to guard against fire by spraying your tree with a solution of nine parts water glass (available at drug stores), one part water, and a teaspoonful of household synthetic detergent. This will cause no change in the color of the needles but the water glass with give it a shiny translucent finish to foliage. Best results are obtained if the tree is kept standing in water following this treatment.



Remote Control

(Conclusion)

By B. F. GOSTIN

THIS UNIT is readily adaptable to several 8mm. movie cameras and can also be made to operate from batteries which would make it an ideal "Field Unit" for nature photography.

Constructional Details

Illustration shows necessary parts for this unit. (d) is the main base plate and is cut from 1/8" aluminum. The parts (e) (f) (g) and (h) are cut from 1/16" aluminum, and (e) and (f) are bent at right angles along the dotted lines to form a vertical "Z". These two pieces are mounted under the cutout corner of the base plate to form the mounting bracket for the operating coil. Part (g) is the bracket on which the attachment plugs are mounted. Part (h) is the lever which depresses the camera release button and is fastened to the operating coil armature by means of two small brass machine screws. With the exception of the tripod-screw hole in the base plate, all holes are drilled and tapped for 4-36 machine screws and the various brackets are mounted on the under side of the base plate. Only the

• See "REMOTE" on Page 424

BRAND NEW...

and a WINNER, too!



With 1" f/2.5 lens, $189.95.

Turret model with
1" f/2.5 lens only, $234.95.

Liberal terms and trade-in offered by most dealers.

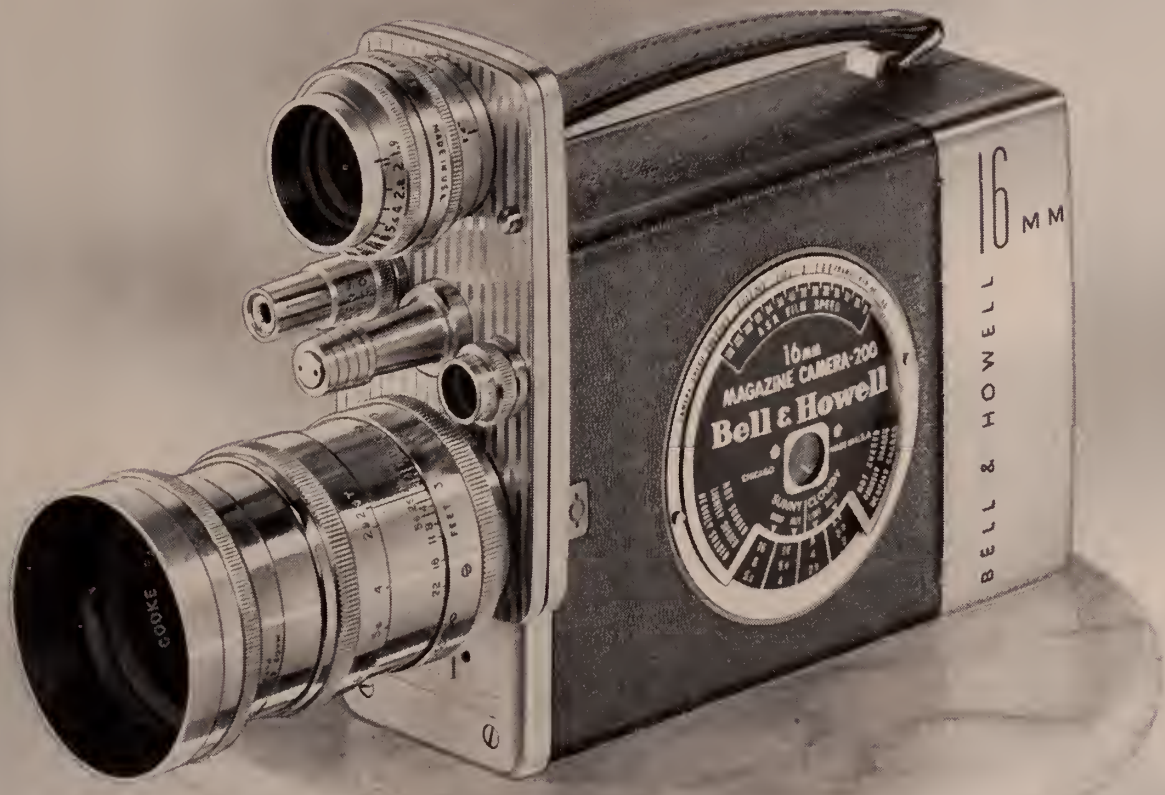
Prices subject to change without notice.

THE NEW Bell & Howell "200"

Here . . . in all of its rich gray finish and satin chrome trim . . . is the new 16mm magazine loading movie camera that has won the highest honors given by Hollywood's foremost experts. But the smart styling of the new Bell & Howell "200" is only a part of the story. For the beginner in home movie making, this camera offers an ease of operation with truly wonderful picture results. For the expert, the versatility and performance of the "200" give never-ending satisfaction. And for anyone who appreciates the importance of precise craftsmanship along with rugged construction, the very name—Bell & Howell—identifies the finest movie equipment money can buy.



Professional recognition from the capital of the movie industry is reflected in the Society of Motion Picture Art Directors Award given to the new Bell & Howell "200."



THE NEW
Bell & Howell
"200"

This finest of the 16mm magazine loading movie cameras—in the single lens model (at left) and in the turret model (above)—is distinguished by these features: instant loading with a magazine of 16mm film . . . 5 precisely calibrated operating speeds (including true slow motion) . . . film plane mark . . . 12½-foot film run to get *all* action . . . convenient ratchet winding . . . continuous run lock and single frame release . . . a new, built-in exposure guide for determining correct exposure instantly . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder that shows you what you get. Like all Bell & Howell Cameras, the new "200" is guaranteed for life.* With the Swifturn turret model, you have additional movie-making versatility—lens and matching viewfinder rotate into position simultaneously and instantly. See the new "200" at your dealer's today!

*During life of the product, any defect in workmanship or material will be remedied free (except transportation).

You buy for life when you buy Bell & Howell, Chicago 45

THE CINE

SHARPER TITLES

Want sharper typewritter titles? Then don't use the ribbon! Take the card out of the typewritter, insert your copy. then place a carbon over it. This way the keys make a direct carbon paper impression on the card, and makes for a better impression than when using the ribbon. — *Bob Jerri, Spokane, Wash.*

MEASURE MATTERS

Amateurs using a focusing lens get out-of-focus pictures when they guess at the distances between camera and subject. Others find that films are underexposed because the lights were too far away. A solution to these two important phases of movie making is a simple gadget which can be made in a few minutes. Take all your extension wires and measure off one foot from the head of the plug. Mark the spot with white paint. and keep on doing it until you have reached the socket. This way, your light cords can serve as a measuring tape to check distances when shooting a scene. *Lorraine Sinclair, Oswego, N.Y.*

PARALLAX CORRECTOR

The rackover. as suggested in July's problem column. is best. But a good substitute is a target with a false frame offset to correspond with the differences laterally and vertically between the camera lens and the viewing lens.

Mount a piece of white cardboard. a few inches larger each way than the title frame. on a wood base so that it can be placed before the title board. Place it in position and mark a line exactly even with the bottom of the title area. Next, slide it to one side until its edge is even with the edge of the title area. and again mark a line to correspond with the vertical edge of the area. (Left or right will be determined by the side on which your viewer is mounted with reference to your lens.)

Using these two lines as bases, draw in the other two edges to the exact size of the title area. Now, measure carefully the exact differences up-and-down and side-to-side between the centers of the viewing and the taking lenses of your camera. Finally. draw in with heavy black lines a false frame, or target, the exact size of the true title area but at the proper distances to the side (making a' equal a) and above (distance b) to compensate for the offset of the viewing lens.

To use. place the target before the title frame with the proper sides matched and even; then sight carefully on the target (false title area). Remove the target and shoot. If your title area has a thick surrounding frame. be sure to focus for distance on the area itself and not on the target, but the direction will still be true.—Bob Jones. Philadelphia.

(Amateurs may make their own targets. Those who prefer ready-made guides may write Home Movies requesting guides which suit their particular camera.)

YULE TIME TRICKS

The frugal movie maker wastes little footage throughout the year. His 50-foot reel. when it returns from processing. has fifteen feet of Ferdie and his birthday cake. a quick shot of the new Ford. ten feet of the feeble fish father caught. a shot or two of Mount Moosejaw. and close-ups of mother's visiting relatives interspersed at timely intervals.

Not so at Christmas time. Then, he is willing to go whole-hog, even with coolr film. so he can relive the happiest time of the year—throughout the year. With his Christmas film he can see again and again the loud ties he received from his in-laws (since he has probably thrown them away) and why he had to pay so many bills in January. If he has children. he can keep a record of the toys they receive and realize how quickly they are broken.

One of the most difficult things to photograph realistically is the Christmas tree. You can dunk it with light and the meter still reads zero. I first tried to set off the tree from the walls by placing one photoflood in reflector directly behind the tree. concealed by the base. The beam was pointed toward the ceiling. This succeeded in outlining the tree, but with the brilliant lighting necessitated in front, the tree lights were barely a glimmer.

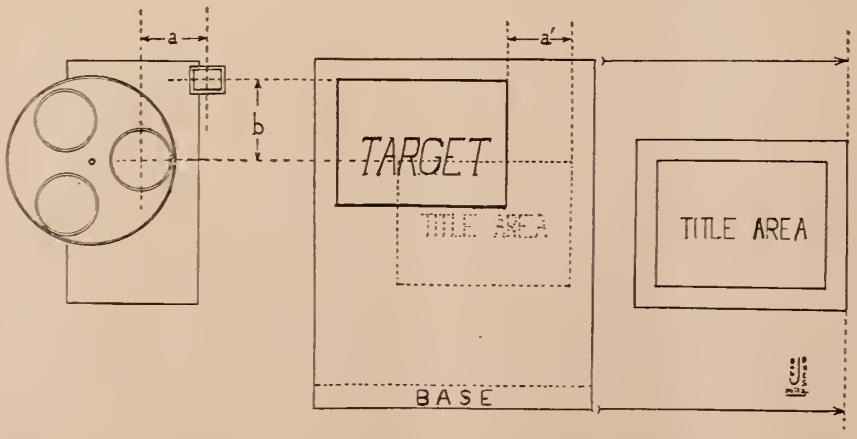
The following year I decided to try a shot of the tree as it really looks with my 35mm camera, using just one No. 2 photoflood to highlight the tree. After taking an average of meter readings. I arrived at 11 seconds, f/8. The result gave me exactly what I wanted on a 35mm slide.

I was beginning to get bold, and less afraid of spoiling expensive Kodachrome film, so the next year I went all-out. I took the usual shots of my daughter playing with her toys, but I managed to borrow a Santa Claus suit. and while the little one was asleep, my wife and I photographed St. Nick's visit to show he actually *DID* bring those toys.

I supplemented my meager girth with a pillow. put lipstick on my nose and cheeks for a North Pole complexion. and pasted absorbent cottong strips on my eyebrows. The beard came with the suit. The first shot shows Santa emerging from the fireplace with a full pack. brushing the soot off his suit. In wiping the dust off my face. I pulled off one of the fake eyebrows and then hurriedly replaced it. We left this scene in the final film and it never fails to get a laugh.

Looking at the camera in a close-up, Santa makes magic motions with his hands, and in the next scene, in a barren corner of the room, a Christmas tree appears and one by one the ornaments "grow" on its branches. We photographed this previously in the following manner:

We set up my Sportster on a tripod and anchored the feet with Scotch tape. For a second or two we shot the barren corner of the room. then we put up the tree and shot a few more seconds run. As we added ornaments we turned on the fixed lights and exposed two frames. making sure each time not to move the camera. An old trick, but it never fails in audience reaction. If your camera is not equipped with a



WORKSHOP

single frame release, pressing quickly on the start button and then releasing will give much the same result.

But on with Santa. We took various shots of the jolly visitor removing the toys from the pack and placing them under the tree. We had close-ups of Santa playing with the most intriguing ones and getting a big bang out of it . . . I did.

The Fireplace

We were stumped on how to get Santa up the fireplace, since it was one of those synthetic cardboard ones. Again we resorted to a trick. My wife ran the camera up to the point where I ducked my head as if to go scooting up the sootway. Then, without moving the camera, we tied string to the boots I was wearing and suspended them in the fireplace. Starting the camera again, we pulled on the string until the boots dissappeared from view. A fast getaway, but true to the Claus tradition.

The Convincer—Claus & Claus

All this we were proud of, but suppose our little gal sees through the disguise and discovers that Santa is daddy? We had to do something to keep from shattering her illusion and a split screen shot was the answer. You can make a very successful shot of this type using only a piece of tire tape. We first shot sufficiently footage while I posed as Santa, sitting on the right hand side of the dining room table though the camera's scope encompassed the whole of the table. The left half was masked off by placing tape over the corresponding half of the front of the lens (see illustration). The tripod legs were again sturdied with Scotch tape. We then darkened the room completely and wound back the film. I maneuvered this shot so it would be the first on a new reel so I had no difficulty finding the start for the second exposure. I merely rewound the film completely and rethreaded it. This is no problem to owners of magazines 8's as they need only reverse the magazine, cap the lens and run the film back to where they started the first shot, reverse the magazine again and they are ready for the second exposure. Backwinding 16mm magazines has been explained in a back issue of HOME MOVIES.

I then changed to my normal suit and took my place at the left hand side of the table and the camera was run with the right hand portion of the lens masked off. The result was fine. Since the tape is so close to the lens, and is accurately placed, no dividing line will be seen. In the scene, for my daughter to see, is Santa Claus sipping coffee with her very own daddy!

For a transition shot between Santa's departure and my daughter's awakening, I took a time-lapse shot of the sun coming up outside. Pointing my camera at the horizon, I took two frames every thirty seconds. In the final result the sun zips right up. This scene can be taken at any time during the winter season and cut in.

Film Toy Trains

As any father will testify, it's fun for the kids to have electric trains, and it's just as much fun to film them. I've learned from experience not to pan quickly to follow the trains, but to let them pass by specific points and shoot them from track level for dramatic effect. Get close-ups of operating accessories as the train whizzes by. One scene I took that was fun to shoot was a "trainman's eye" view of my layout. I wound the camera fully and set it in the gondola car, last in the train. The camera was a loose fit in the car, so I steadied it with wedges of wadded paper. With the layout flooded with light, I set the continuous-run button on the camera and ran the train backward over the tracks till the camera ran down. You should first make sure, before attempting this shot, that the camera clears tunnels and bridges on your train platform.

Shoot the Tree

Naturally, most of your Christmas footage will be of the family and friends, but don't overlook the trimmings. You'll want to remember how the tree and the decorations looked. And by all means, get an outside shot of your house to introduce your film. You can make this realistic by replacing house lights with No. 1 photofloods, and for that Christmas Eve look, expose Type A Kodachrome without the compensating filter, and underexpose by 1½ stops.

Make a Transparency

For a real job, use the setup described and shoot your 35mm "still" in this manner. With the camera on a tripod shoot a long exposure to get the Christmas lights. I used 11 seconds at f/8. I then shot, on open flash, a big bulb to outline the house. Again the Type A filter was left off to get the resulting blueness I wanted, even though this still was taken at night.

The setup I use to copy 35mm. transparencies is very simple but quite versatile. I purchased an inexpensive sheet of 8 x 10 opal glass from the local photo shop. I chose opal in preference to ground glass because of its higher lumin output. To mount it, I sawed a groove in a 10-inch block of white pine the thickness of the glass. In operation, the camera and projector were placed as in the illustration, the distance between, determined by the accuracy of your centering, and the exposure you need. The closer the slide projector to the translucent screen, the sharper the image and the better the reading you'll get with your meter. I used the B & H close-up attachment for accurate centering, but even before I purchased this, I had good results using the centering methods described in previous issues of HOME MOVIES. (i.e.: opening the film gate and with a pencil flash light projecting the area covered by the camera on the copy to be photographed).

Using this setup I've had best results with a 300-watt projector and with the projected image covering the entire opal glass. With the camera running at 8 frames a second, the meter gave me a reading of f/2.8. Be sure the projector is placed slightly off center in relation to the camera, as this avoids a "hot" spot from the projection bulb.

The extent that this setup can be used to get the realistic effect of "impossible shots" is unlimited. For the utside shot of the house at Christmas time, described previously I added action by sprinkling Ivory Snow between the camera and the opal glass while filming. Rain can be simulated in a similar manner. And for that horror flicker, you may be planning to shoot. lightning is a snap. You make your own lightning flashes in the scene of the deserted house by first getting your carefully lighted still. With the shooting method shown in the illustration, place a photoflood in reflector about four feet from the translucent screen and while the camera is running, turn the flood on and off quickly at certain intervals. Don't figure the flood in your exposure. You'll have quite a storm.

This "copy" technique is just as useful for monochrome films, although the latitude and speed of those films makes it possible sometimes to shoot the real thing. The setup is fine for titling, too.

One word of caution, in closing. The amateur has to resort to many tricks to duplicate the Hollywood touch, but the trick shot should only be used if it helps tell the story. A reel of trick shots with no apparent purpose other than showing the skill of the cameraman can be mighty dull—so, tell your Christmas story and, Merry Christmas shooting!

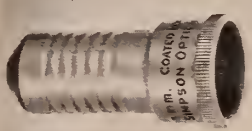
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product news

BELL & HOWELL CO. RECEIVE AWARD

Charles H. Percy, President of Bell & Howell Company, Chicago photographic equipment manufacturer, was presented with the Society of Motion Picture Art Directors' 1952 award for outstanding design at a dinner last week in the Grand Ballroom of the Biltmore Hotel, in Los Angeles.

Donna Reed, currently starring in the M.G.M. picture, "Saturday's Hero," assisted Robert Haas, president of the Society, in making the presentation.



ANSCO COLOR PRINTON

Ansco, a Division of General Aniline & Film Corporation, Binghamton, N.Y., received last week what is considered one of the most significant honors in the photographic field . . . the U.S. Camera Achievement Award for 1951 for "Outstanding Contribution to the Field of Color Photography" . . . for the development of Ansco Color Printon.

6.5mm f/1.9 CINE RAPTAR WIDE ANGLE

Wollensak Optical Company announces the 6.5mm f/1.9 Cine Raptar, a new high speed wide angle lens for 8mm cameras, claimed to be the shortest wide angle lens with the highest speed, covering the greatest angle and delivering the best definition. This new Cine Raptar makes indoor and poorly lighted shots easy to get . . . covers 4 times the area of a normal ½" lens . . . gets the whole scene without cutting out anyone.

The 6.5 f/1.9 Cine Raptar Wide Angle is an 8 element lens, fully color corrected and Wocoted . . . delivers clear-cut sharp images to the edge of the frame in either color or black and white. Focusing is not required since the depth of field of the lens is very great.

Like all Wollensak Raptars, the excellence of performance is unconditionally guaranteed. Priced at $71.88, tax included.



SOUND HEAD

The Stancil-Hoffman Corporation of Hollywood has announced a miniature Recording and Reproducing head sufficiently small to mount in existing projejctors. The actual size of the head is 3/8"x3/16"x3/8" deep, including a triple lamination hum shield.

William V. Stancil, President of the Stancil-Hoffman Corporation, stated that their organization has been running extended tests on this design for the past two years. By supplying a basic kit including the head and adjustable mount along with a simple equalization circuit, it is possible to use the photo-electric cell amplifier in most sound projectors for reproduction. Installations have been made on several of the well-known projectors with extremely gratifying results. The complete kit will be moderately priced and Stancil feels that most 16mm users would be able to make the installations themselves. However, several of the projector manufacturers have indicated that they might be in a position to have their service stations handle the installation.

A second kit will be available which will include a recording amplifier and an erase head to permit recordings to be made directly on the projector.

The many possible uses of Magnetic Striped Film in the amateur and professional fields are unlimited: Silent films can be now recorded with narration and sound effects; instructional and training films may be assembled with different editorial content; negative picture television films may be transmitted using the magnetic stripe for sound, greatly increasing both the picture quality and the sound track.

It has been apparent that the use of the magnetic stripe on film has been held back only by the lack of field equipment. The miniature head kit now makes magnetic stripe films useable throughout the world. The magnetic tape manufacturers have stated that as

PRODUCTS

• Continued from Page 422

soon as there is sufficient demand, they will arrange for film coating installations in key cities.

FREE TREATMENT FOR COLOR FILM

Lucile H. Fleck, president of Vacuumate Corporation and Robert Crane. president of Color Service Company Inc., announce the installation of Vacuumate equipment in the Color Service Company Laboratory at 115 West 45th Street.

All motion picture films printed in their laboratories will be Vacuumated at no extra charge to the customer.

Color Service Company is the first laboratory in the New York area offering this service. Vacuumate Corporation will also make available to Color Service Company its special process for the rejuvenation of shrunken negatives and originals.

LIFE IS GETTING TOO EASY

Machines are doing more and more things for us. Now comes an attractive device called a *Pres-A-Lite* that actually hands you lighted cigarettes while you drive. You attach it to your auto's steering post, plug it into the dashboard lighter, and load it with 23 cigarettes. Every time you press a lever, down rolls a cigarette, fully lighted and ready-to-smoke, and you never have to take your eyes off the road. PRES-A-LITE is an ideal Christmas gift and is sold at $6.95 by all Sears, Roebuck and Co. retail stores, Ford Dealers, Auto Supply stores, Gift Shops, and all Department stores.

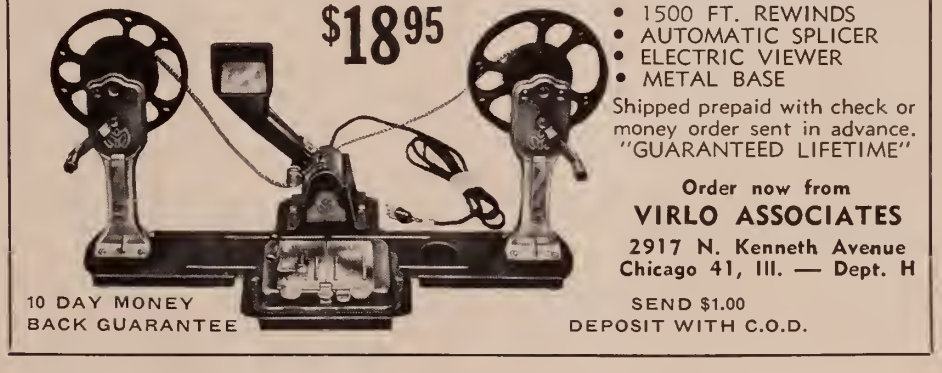
ENLARGEMENTS FROM FILMS

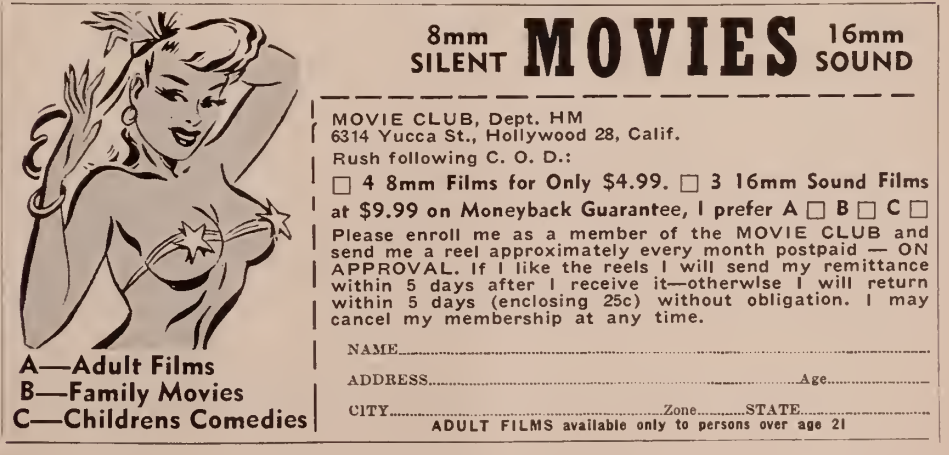
Carson Taylor Custom Photo Lab., reports that a new specialized service is now available for enlargements from 8mm and 16mm films — for professional and amateurs. Color processing and special printing services are also available.

NEW SCRATCH-PROOF LENS GAUZE

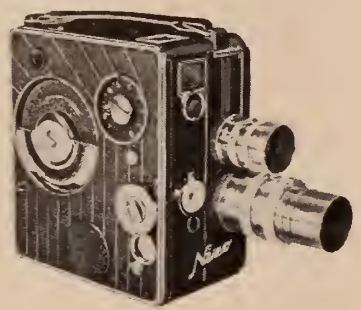
A new lens cleaning material, especially designed for use with the most delicated coated lens surfaces, has been introduced by the Starr Corporation, 49 West 19th Street, New York, N.Y. Orginally made for use only by the government, to their rigid specifications (UUP-313-C-Type 1), Starr Lens Gauze is now available for the civilian market. A large package of this special lens cleaning fabric (not paper) retails for 50c. A good clean lens, whether on a camera. microscope, binocular or other optical apparatus, results in a sharper, brighter, better defined image. The manufacturer, who also manufactures the popular line of Starr Platar resistant plastic envelope . . . thereby assuring the user that the gauze is dust free and cannot mar the delicate optical surface.







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CASH

• Continued from Page 415

made with natural lighting. If the room is large, or I cannot cover it with my lens I pan slowly from one side to the other.

The shots are short. They last only ten to fifteen seconds each and I find that I can get one, and sometimes two houses, on a 100 foot reel.

I charge $30 for a reel. I include short titles giving the real estate office address, and the house description.—*Herman Walberg, Seattle, Washington.*

CONSTRUCTION EQUIPMENT

I have recently become a money maker amateur. I've been an amateur movie maker for years, but never "money making" before.

I refer to my discovery of the sales possibility in heavy construction films. The manufacturers of the equipment use a lot of 16mm. films in their sales work.

The films must be 16mm. and may be either in color or black and white although the companies I've contacted seem to prefer color. The films should include a long shot, a couple of medium shots and a close up.

I find it best to shoot the long shot from a spot which shows the machine and the working conditions. I try to arrange my composition so that the machine is the center of interest.

The companies want movement and action. If the equipment is a shovel, a crane or a heavy earth-moving truck it should be shown in action, loading, unloading or lifting.

Medium and close ups should be from angles which will show the action clearly and still emphasize the serength of the machine.

These companies pay about three cents a foot for the films. They may be unedited as the company will re-edit them to suit their needs anyway. The addresses of such markets may be obtained from construction magazines. —*Frederick Simson, Los Angeles.*

CLUB NEWS

• Continued from Page 408

THE LOS ANGELES 8MM CLUB. A highly original contest, called the "Basic Plot" was judged at the last meeting held November 13th. Briefly, the assignment called for a film treatment of the reactions of three people (from various strata of society), to given situations. Working with this simple plot, the contestants evolved ingenious solutions, with the winner, Barry Dance, producing the best.

Dr. Guerrieri, second prize and Marian Dance, third.

When the judging was over and members saw the best films made, they were shown a professional film written by Joel Malone (The Whistler, CBS) which followed the same pattern as

• See "CLUBS" on Page 432

REMOTE

• Continued from Page 417

guide rail (i) for camera alignment is mounted on the top of the plate.

The operating coil is an Automatic Electric Co. telephone relay with the contact springs removed. These relays are obtainable in a variety of voltage ranges for either direct or alternating current. The control unit described here uses a Type FQA relay rated at 115 volts a.c. and requires no modification.

For battery operated units, the Type AQA relay should be obtained. These relays are wound for 24, 48, or 115 volts d.c. and will require some modification before they can be used. For example; should you wish to operate a unit from a 6 volt battery, it will be necessary to obtain the 24 volt relay and remove some of the wire from the coil. The exact amount will depend on the power needed to depress the camera release button and the best way to determine the proper amount is to completely assemble the unit, mount the camera, and then begin removing the wire from the coil. Take off 20 or 30 turns of wire and then try to operate the camera. Continue this procedure until the relay will trip the camera release positively. The coil may heat somewhat but this is nothing to worry about since the unit is usually operated intermittently and there will be plenty of time for the coil to cool.

For field use, the 6 volt battery is recommended, unless the power requirements are exceptionally high, in which case use two batteries in series and modify the coil for 12 volts. The Burgess No. 2F4 or No. 2F4L or Eveready No. 718 are convenient size batteries for this purpose. To wire up this unit it is only necessary to connect the battery, coil and switch all in series.

How To Set Up Control

In setting up either control unit, place the camera and tripod in position first and check the area included in the picture to see that all of your activity will be confined within the proper limits. Then place your wiring so that the pendent switch will be some place within the area of the scene, but should not obviously so. The supply cord can be plugged in anywhere outside of the scene area, assuming that you have built the unit for use on the 115 volt lighting circuit. It is best to rehearse your scene several times before shooting to be sure that the control switch will be located at just the right spot to close the scene without an obvious reach for a hidden switch by one actor.

In filming the activities around a

• Continued on Next Page

REMOTE

• Continued from Page 417

bird house. or nest; it is necessary to operate the camera without film several times so that the birds become accustomed to the noise of the camera, otherwise you will waste a lot of short lengths of film since the birds fly away the first few times that the camera is operated. I have found that with a little patience it is possible to get extreme closeups with this equipment without disturbing the birds in the least. Generally the operator should be 50 feet away from the camera and should use opera glasses to determine when the run the camera.

Many applications will suggest themselves to you after you become familiar with the use of this control unit.

The metal shield over the cameras, shown in cut, is a piece of very thin sheet aluminum and is used to shade the camera from the direct rays of the sun. Without this shield, the camera becomes extremely hot in a few minutes and any color film it may contain may be spoiled. This shield is fastened to the base plate with two small screws and can be quickly removed when the control unit is used indoors.

The following bills of material list all necessary parts and suggests the average requirements of extension cord.

Bill of Material—First Model

1 Holtzer-Cabot motor (or similar) 115V. 60cy. 10W. RBC2510.
1 Piece 1/16" sheet iron or 1/8" sheet aluminum, 6" x 8".
1 Piece 1/2" angle iron or aluminum, 7" long.
1 Piece 1/4" aluminum, 1/4" x 1".
1 Piece 1/32" aluminum (for shield) 7" x 9".
1 Dual receptical, or 2 single receptticals (see text).
1 Pendent Switch.
1 Toggle Switch, single pole, double throw.
6 Male Attachment Plugs.
5 Female Attachment Plugs.
6 20 ft. lengths of Lamp Cord, Silk or Cotton Braid Cover.

Bill of Material—Second Model

1 Automatic Electric Co. Telephone Relay (see text).
1 Piece 1/8" aluminum, 3" x 5".
1 Piece 1/16" aluminum, 4" x 6".
1 Piece 1/32" aluminum, 3" x 12" (for shield).
1 Piece 1/4" bakelite, ½" x 3½".
Electrical plugs, wire, etc. same as for first model.
For batteries, see text.

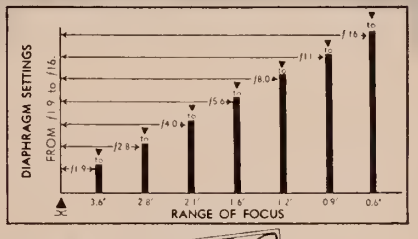


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DREAM

• Continued from Page 416

parent is just leaving the room. As door closes, scene fades out.

TITLE: That night—Christmas Eve.

M.S. of child and parent in child's bedroom. Parent is tucking the child into bed.

C.U. of parent as parent speaks.

TITLE: "Now go to bed so Santa will come."

C.U. of parent as parent finishes speaking.

M.S. child suddenly jumps out of bed. Camera pans with child as child runs from room. Child returns with toy car in his hand. He climbs back into bed.

C.U. of child as child tucks the toy car under his pillow. Child speaks.

TITLE: "Please have Santa bring me a real car."

C.U. of child same as before, as child and parent as parent speaks.

TITLE: "A real car is too big for Santa to bring."

M.S. same as before, as parent finishes speaking.

C.U. of child in bed. Child brings toy car from under pillow and looks at it. Child is unhappy, but puts the toy under his pillow and goes to sleep. (Once the child is asleep, throw the scene out of focus and start fade out.)

Fade in L.S. outside of house with the car parked at the curb. The child is walking toward the car.

Cut to M.S. of same scene from other side of car. Frame the child through the car window. Child opens car door and gets in. Once the child is behind the wheel, he plays at steering.

Cut to M.S. of child playing at driving. This shot should be made from the outside. As child plays, several of the neighborhood children gather outside the car, watching the child.

C.U. of the children watching. One child speaks.

TITLE: "Who's car is that?"

C.U. of previous scene as child finishes speaking.

C.U. of child driving car. Child gestures "mine" and resumes play at driving.

M.S. of the children watching. They speak in unison.

TITLE: "Start it. Start it."

M.S. same as previous scene as children finish speaking.

C.U. of child driving. He tries to start car. (You can insert extreme close-ups of his foot on the gas pedal and hand on the starter button, if you wish.)

Cut to C.U. of children watching. They expect car to start.

C.U. of child in car trying to make the car start. (Child forgets about the need for an ignition key.)

M.S. two shot of the children watch-



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ing and the car with the child inside. The car does not move.

M.S. children watching. They are laughing at the child inside. They speak.

TITLE: "You can't make it go."

M.S. same as previous shot, children finish speaking.

M.S. from inside car. Child rushes from the car toward his house. Children are still jeering. Fade out.

TITLE: Christmas Morning.

Fade in M.S. of bedroom. Child is still sleeping. Same position as shot showing child going to bed. Child wakes up slowly, looks around. Then dashes out of scene.

L.S. of Christmas Tree with door in background. Child rushes in. Beside the tree are many gifst including a wagon, tricycle, bicycle, kiddie car or similar gift. Child races toward the present.

(Here you may cut in the footage which you will make of the opening of presents. These films will be the unposed shots which you will get bright and early Christmas morning. Concentrate on closeups of happy faces. Include every member of the family—Mother, Father, Son, Daughter, etc., as they open the presents.)

M.S. of living room. The tree is in one corner of the picture. The family is settled about the scene. The gifts have been opened and everyone is happy. The child is happily playing with his wagon or whatever the gift may have been.

C.U. of child's face as he steers the wagon around the room. He is obviously very happy.

M.S. of scene as child stops wagon in front of parent.

Cut to C.U. of child looking up at parent. Child speaks.

TITLE: "I'm glad I didn't get a real car. I couldn't drive it."

C.U. of child as child finishes speaking.

Cut to M.S. of living room. Child returns to wagon and plays. Parents look at each other happily. Fade out. THE END.

Simple animated titles for your Christmas Movie are printed on the inside back cover. If instructions are followed completely, these main and end titles shown produce a finished film you will be proud to show to your friends.

CHILDREN

• Continued from Page 414

"Gee, what a way to spend Saturday!" one of them complains if you're equipped to include sub-titles.

But soon the kids are exploring the household for things to keep them busy. Perhaps the children make and fly paper airplanes for a while (made with bright-colored paper if you're shooting color, of course); or they try foot races of various sorts until mother asks them to do something less damaging to the house. I once gave three young children large sheets of drawing paper and boxes of colored crayons for a film of this type. I photographed them as they drew their pictures and included amusing close-ups of their work. This sequence has long been one of my favorites.

Before exploring some other indoor ideas, perhaps we'd better take a look at the general techniques of making movies of the young ones with photofloods. The most important thing to remember is that the more relaxed the children can be, the better your movie scenes. Youngsters who are unused to the bright lights may lose all spontaneity before the camera. The best plan is to leave the lights burning much more than you would actually need to make the picture. If there's one "don't" in movie making, it is: *don't* turn on the lights just seconds before you start the camera, with the children in front of them. The contrast between the normally low levels of home illumination and the intense photofloods is a shock to the eyes when a gradual change isn't made. Turn on the lights

• See "CHILDREN" on Page 429

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new film releases

WEST OF ENGLAND 10 Minutes, Technicolor; Rental $2.50; Sale Price $90.00 Per Print; 16mm Sound.

For hundreds of years, some of the best cloth in the world has been produced in the West of England. This film presents a picture of the beautiful Stroud valleys, which form a peaceful background to the hum of machinery as yards and yards of fine West of England cloth come off the looms. This cloth is unlike any produced anywhere else, for it is the result of skill that has slowly perfected itself through the inherited traditions of fifty generations. No matter what else has changed, in the West of England, the native skill remains, and the family names of the workers — Dyer, Weaver, Walker, Fuller — show the heritage of their crafts.

In this film, the color-camera has captured the mellow tones of the deep, green valleys, and contrasted them with the rich hues of the lustrous cloth which is produced by the valley weavers.

AUTO SUGGESTION 11 Minutes; Black & White: Rental $1.50: Sale Price $32.50 Per Print; 16mm Sound.

Big cars and small cars, all as sleek as one could wish for, are the stars of this THIS IS BRITAIN subject.

As a first-class progress report on the designs and performances of the latest Rolls Royce, Daimler, Morris, Vauxhall Wyvern, Austin, Hillman-Minx, Jaguar and many other great British automobiles, this film will prove highly interesting not only to all automobile enthusiasts and organizations but to everyone interested in the latest inventions in speed in our age. Among the highlights are scenes of the skill and craftmanship which go into the custom-making of cars, as well as a spectacular performance of a Rover gas turbine and a Bristol 401, the latter followed from an airplane during a 90 mile-per-hour dash.

Described by the National Catholic Educational Association as "better than a trip to Rome," the first four in a series of 20-minute featurettes are now ready for 16mm, non-theatrical distribution, it was announced by Obelisk Films, Inc., 2 West 46th Street, New York.

Exclusive distribution in the United States and Canada has been assigned to the D.V.D. Corporation of 10 East 40th Street, New York. The 16mm releases were selected from 30 hours of color motion pictures filmed within and around the Holy City with the consent of Pope Pius XII and are available to churches, schools, universities and other non-theatrical outlets. Theatrical or 35mm releases are being made ready now.

MOSAICS—PICTURES FOR ETERNITY: A story in color, revealing the mysteries of a 5,000-year-old craft, which was saved in the Vatican from extinction, so that art treasures of all ages might be preserved.

PROPAGATION OF THE FAITH: A visit to the workshop of the Roman Catholic church, showing the Vatican at work training future missionaries, operating its radio station and newspaper.

ST. PETER'S EXCAVATIONS: A documentary film story of the most inspiring archeological expedition in all history—the search for the bones of St. Peter—in and under the Sacred Catacombs of the famed basilica.

THE MT. CLEMENS STORY. The Department of the Air Force motion picture "The Mt. Clemens Story" is now available for public no-profit, theatrical and television screenings. This 14½-minute, black and white motion picture is especially suitable for civic and educational organizations.

WINTER

• Continued from Page 413

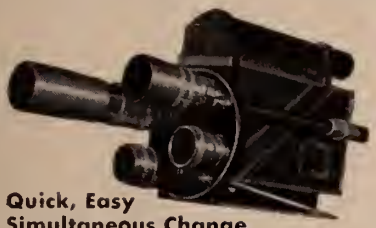
angle lens is a handy item to enable you to include more of that close-up action that makes outdoor sports, like skiing, so spectacular. Naturally, you should use lens hoods to avoid fogging the film from foreground reflections. It is important to remember that in scenes where snow predominates, the proper exposure would be no more than half the normal exposure in the same general lighting with snow absent. The great reflecting quality of the snow accounts for this great difference.

If you want snow to look real in your pictures, you should arrange your lighting so that the sunshine runs across your scene, producing interesting shadows. There is nothing more dull and hard on the eyes than strong flat lighting on a snowscape.

If you are working in black-and-white you will find that there are certain photographic hazards in the blue shadows on the snow. Since black and white film is particularly sensitive to blue light there is danger of overexposing the shadows. Using a yellow filter, like the Wratten K-2 will absorb most of the blues and help render the shadows a correct tone.

There are endless compositional possibilities in snow pictures. If the light and shadow arrangements don't please you, it is easy to "make tracks" or stage your action on fresh snow so as to get just the right artistic effects to please you.

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CHILDREN

• Continued from Page 427

when no one is looking at them. Better yet, turn them on while pointed towards the floor as you're clamping them to chairs. Then level them at wherever your little actors will be and invite the cast to walk into place.

Photofloods are not strong enough to harm a baby's eyes when used sensibly. Compare the exposures needed for daylight and for photoflood illumination, and you'll understand that they're much weaker than any normal outdoor lighting, but, the mild retinal shock to the eye occurs only when photo bulbs are snapped on without warning.

Knowing ahead of time *where* you plan to set the lights is one way to make picture taking easier for everyone. Of course, if you shoot with one light on each side of the camera, there's no problem of light arrangement. But I like to get modeling on the subjects and I set my reflectors accordingly. The "lighting recipes" published by some of the bulb manufacturers make this task quite simple. These lighting formulae work well enough but don't allow your subjects to be shaded by each other; avoid a bright glare on a flat painted surface and uneven brightness during a scene requiring movement. These distractions, if they occur, are really not very serious in home movies, and shouldn't concern you too much until you've gained skill in indoor filming.

Themes for your children's reel will depend on your powers of observation. For example, you may notice that your little girl likes to help in the kitchen—especially when cakes are baked. Here is a "natural" for interior filming; one that your friends will enjoy seeing. The best plan is to set up your lights before any actual work in the kitchen is begun. Try to place them so they'll be out of the cook's way. You'll probably have to settle for a very flat lighting arrangement here, but the subject matter will have plenty of interest.

Take shots every now and then during the mixing of the ingredients, pouring the batter, and the baking. If your subjects are cooperative enough, you might ask them to repeat or delay certain movements for close-ups. Or you can get the close scenes at another time and cut them into the picture at the proper points.

Boys are fond of constructing countless things, and you'll want to build a sequence around junior's toy boat, coaster wagon, kite, or whatever else he's working on at the moment. Before you begin the actual filming, it might be wise to make a sort of "shooting script" to guide yourself. I have found that I may overlook good

• See Next Page



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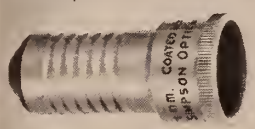
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M - K PHOTO

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angles or entertaining bits of action when I shoot off-the-cuff. A few notes remind me of new camera positions and often give me the idea for an entirely different approach. When I filmed a young boy putting together a model boat, my shooting outline listed close-ups of sawing the wood, gluing certain parts onto the deck, and painting the craft. These actions were also photographed in medium and long shots, of course, but they looked impressive in the short, dramatic close-ups. My notes also mentioned a picture of a real clipper ship on the wall above the boy's workbench. The illustration was tacked up just before we began shooting, and I think it added a distinctive touch. The model boat hardly resembled the sleek craft in the old litograph, but we could see the source of the young worker's inspiration.

If the children you photograph aren't older than 5 or 6, you should end a reel with a sequence of them in their pajamas.

So, indoors or outdoors, children are always grand subjects for your movie camera. A little patience and courtesy on your part will pay handsome dividends in the form of priceless home movie reels. Think about it—make a few notes and shoot that indoor movie this week end.

3 SHOTS

• Continued from Page 415

must be applied to the subject in such a way as to help the viewer understand completely what you are trying to say.

Let's consider it from another angle. Let us say that we want to say something with our movie camera. First of all, there must be a subject. Say two little girls sitting together on a settee. The children are not passive and something seems to be happening. Obviously there is some argument about a doll which is in the possession of the younger child. Here is the conflict. Both want the doll and both are determined to have it. There is a tug of war. One gets the doll, the other loses it; then the winner loses the doll and this goes on apace. Finally, the whole conflict is resolved when one little girl grasps the doll and the loser gives up the fight. The final scene shows the winner triumphant, yet grimly determined *never* to give up that doll.

Now that was simple enough, wasn't it? Just set up the camera, and shoot, you say.

But there is a little more to it than that.

Let's go back to the subject—the two little girls. How shall we shoot this sequence and what kind of shots shall be used? Where do we use the long shot, the close-up and the medium shot?

THE LONG SHOT. This is an establishing shot. It shows the audience that the action is occurring in a certain spot, surrounded by certain objects, and under certain conditions. There can be no doubt in the minds of the audience that our two little girls are anywhere but in a living room on a settee.

THE MEDIUM SHOT. This is the "get acquainted" shot. You move in on your subjects and film only that which is the main theme of your sequence. In this case, just the two little girls and their doll.

THE CLOSE-UP. Here we come to the nub of the situation. Not only do we see two little girls with a doll—but we can tell very plainly that a terrific conflict is taking place. We see their faces and the obvious emotions at the time—this way, there is no doubt and we really know what is happening.

To sum up, in three shots we have expressed the fact that the two little girls are battling for a doll, in a very unladylike manner. Your job is done and you have established that statement by exposing your films from the three basic positions. The long shot stated your theme—two little girls in a room. The medium shot indicated the people involved—two little girls on a settee. The close-up told us that a battle was being joined and that the issue was in grave doubt. Later, the battle is won and the story ends.

Simple isn't it? Why not try it?

(Next month we shall continue the discussion on the finer details of shooting—for effect. Ed.)

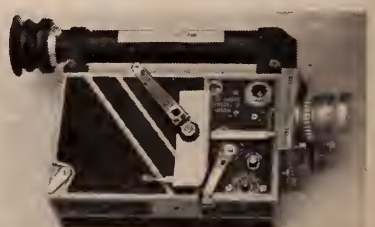
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BETS

• Continued from Page 414

the action is taking place, and to set the mood. Now take a medium shot, to show WHAT is happening, (this really tells the story), and finally get in close for your close-up. This tells us WHO is involved in the story, and adds dramatic punch.

HOW LONG SHOULD A SCENE BE?

Long enough to convey what we want to tell. Scenes should not be less than four seconds in length, nor more than eight seconds. This is a good general rule. Count seconds accurately. Say, "thousand one", "thousand two" when checking length of a scene.

THE SHINING JEWEL—CONTINUITY

Continuity is simply — continuousness. When one scene links up smoothly with the next—with no jarring bumps—that is good continuity. Here is an example. Start the shot and photograph the action; then, with the next shot, begin at the end of the last shot. In other words, overlap the action from one shot to another. Later, on, the excess can be cut.

FIRST STEPS TOWARD TITLING

Titling can be said to be a method of punctuating our statements on film. It can establish a change of scene, a lapse of time, or make clear some relationship in your film. Make your own titles, or use a sign board or street marker to indicate the location of your story. Maps, still photos, or even newspaper clippings can suggest a change of location. Another way, is to fade out the picture to end one scene, and fade in the next picture to begin a new scene.

FIRST STEPS TOWARDS A SHOOTING SCRIPT

A shooting script is really a "shopping list" of the things you have to do to make your film. Decide on the subject, then make notes on each scene, numbering each one, and recording the amount of footage required for each shot. This way you can budget your film and control the length of the entire project.

LET THERE BE LIGHT

Make sure each scene receives enough light. Outdoors, we can only choose the direction from which the light is to come, and sometimes throw extra light into the shadows by using reflectors. Make a few shots with the sun behind you—with the light coming from one side—and some with the sun behind your subject. Front lighting is safest but gives a flat effect. Side-lighting adds roundness, but requires reflectors to light up the shadow side. Back lighting involves the danger of the sun shining into your lens and causing flares. Experiment first with 16x24 cardboard sheets covered with foil to bounce light into shadow areas.

Indoor lighting is more difficult, but the same things are involved. The photoflood, lasting only six hours, but giving a great amount of light, is the best bulb for the beginner. Units and stands supporting two photoflood lights can be purchased at any camera store. Take one and place it at the camera, somewhere above your picture-taking position, and note the effect. Move it to the left, then to the right, and see how your subject will appear to be more rounded, more natural. The flat light at the camera position is bad for black and white filming—avoid it when you can. Why not try it?

BOOK REVIEW

THE LITTLE FELLOW — *Life and work of Charlie Chaplin—By Peter Cotes and Thelma Niklaus. 160 pages, published by The Philosophical Library, Inc. New York ($3.75).*

Although so many millions of people think of Chaplin almost as par of their lives, few know the details of his life.

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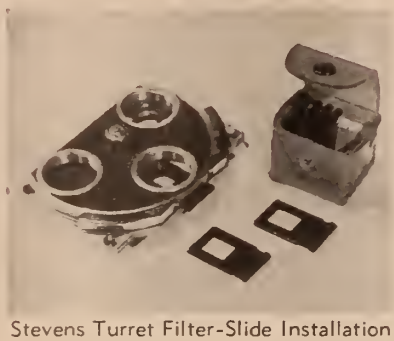
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EXCHANGE FILMS

J.F. HOLLYWOOD, of the New York City 8mm Motion Picture Club, 65 Pine Street, New York, N.Y., reports that his organization will exchange 8mm films. They have on hand "Nickel Town," described as follows:

"Have for exchange good example of club project film. It's called Nickel Town, is 200 feet of 8mm Black & White and can be loaned with musical scoring. It's about New York City in the days of the nickel smoke, the nickel shine and the nickel subway ride. Require 8mm exchange film for club showing on Bell & Howell projector."

ETHEL HARPER, Curchill Apts., 147 W. 5th Street of Dayton, Ohio, requests 8mm color film of Mt. Rainier. Fifty feet would suffice.

THE WINNIPEG CINE CLUB, 264 Winterton Ave., Winnipeg, Canada, wants 16mm footage of the visit of Princess Elizabeth and Philip. This is for duplicating purposes, and Canadian amateurs are requested to write Walter Lawson at the above address.

GEOFFREY MORTON, 55 Wood Road, Chadesden, Derby, England, requests letters from interested 8mm Cine Workers who would like to exchange copies of current British magazines for American publications.

CLUBS

• Continued from Page 409

the Basic Plot assigned to club members. This way, all could see the professional approach to the plot and benefit from the experienced work of professionals. The film incidentally was 16mm sound produced for television.

Dr. F. F. Guerrieri was elected to represent this club on the council of the Southern California Cine Clubs. This organization was formed to further the production of amateur movies and to provide a higher level of quality by the exchange of friendly ideas between cine groups.

A demonstration of Synchro-Sound, was provided by George Cushman and Earl Everley, who recently concluded a popular series of three articles on the same subject in HOME MOVIES magazine. Using 8mm magnetic film, Cushman demonstrated that acceptable sound is possible in this smaller size.

THE LOS ANGELES 8MM CLUB, announce the sponsorship of a National Eight Mm. Film contest, open to all users in the United States.

Entry blanks may be obtained simply by mailing a one cent post card to C. W. Cadarette, 12147 Huston Street, North Hollywood, California. Any number of entries may be submitted, accompanied by an entry fee of $1.00 per film to defray postage and insurance costs.



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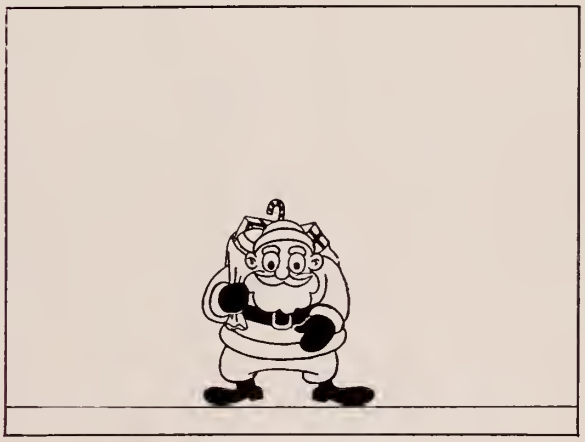
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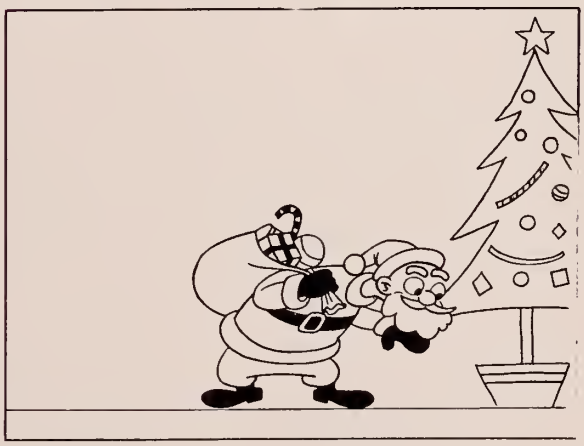
3.





1.





To animate these titles above, cut carefully around the border of each drawing as it is the only means of keeping register. If you wish to keep the issue of Home Movies intact, buy an extra to do your clipping. The drawings are the standard size por typewriter titlers. Assuming the top drawing in the main title is No. 1, proceed to photograph the main title in this manner: With the camera set at its smallest lens opening, and lights and exposure all set, shoot two seconds of films and slowly fade in by turning the lens up to the stop you've set as correct exposure. Stop the camera, change to drawing No. 2 (middle) and expose three frames. Change to drawing No. 3 (bottom) and run for two seconds on continuous run or 32 single frames. Change again to No. 2 and expose three frames, and then back to No. 1 for two seconds or 32 frames. Repeat this cycle two or three times, depending on your taste, and upon completion, fade out by reversing the procedure shown for the fade in.

The end title is animated in much the same manner. Fade in to No. 1 drawing (top) and hold it for three seconds. Shoot No. 2 (middle) for three frames. Change to No. 3 and hold for three seconds. Then three frames of No. 2 again and back to No. 1. Hold it as long as you desire and then fade out.

Remember to turn the lens ½ stop down when switching from continuous run to single frame, to allow for the slower shutter speed. If your camera is not equipped with single frame, try "zipping" the release button.

Shaped for "Shooting"

KODAK MOVIE CAMERAS

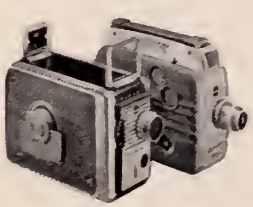


Shaped for finger-free shooting, a Kodak movie camera also stays put when you put it down. And so, when it's placed on some level support and its exposure lever pressed into locking position, you can walk around to get into your own movies.

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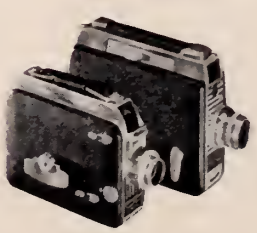
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